# GRAMMAR
OF
THE HIGH DIALECT
THE
# TAMIL LANGUAGE,
TERMED
# SHEN-TAMIL:
TO WHICH IS ADDED,
AN INTRODUCTION
TO
# TAMIL POETRY.

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TRANSLATED FROM THE ORIGINAL LATIN,
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# TRANSLATOR'S PREFACE.

No one can be considered thoroughly versed in the Tamil language, who is not skilled in both the dialects into which it is distinguished. A knowledge of the common Tamil is, indeed, sufficient for the conduct of all ordinary business, in our intercourse with the Natives; but to those who aspire to read their works of science, or to explore their systems of morality, an acquaintance with the *Shen Tamil, or polished dialect, in which all their valuable books are written, and all their learning is contained, is quite indispensable. It is not, by any means, pretended, that the studies of all who learn the language should be extended to this dialect. The requisite proficiency could not be attained, but at the expence of much time and labour, which might in general be directed to more useful acquirements. But that there should be some who may be capable of examining the qualifications of those who teach, as well as of those who learn the language, and of ascertaining the merits of native works of science, appears to be requisite, inasmuch as the improvement of the people should be an object of solicitude.

A grammar of the high Tamil, therefore, as affording the means of attaining this capability, appeared to be a desideratum; and it was a conviction of its utility in promoting knowledge, as we find from his preface, which made the original author undertake this work.

Beschi seems to have had a more perfect acquaintance with T— literature, than any foreigner who ever undertook the study;

than any native of modern times. His voluminous works, both in prose and poetry, composed in Tamil, as well as his translations from it, are held in great esteem; and it is a singular fact, that one of the best original grammars of that language now extant, is the production of his pen.

His grammar of the low Tamil is already in general use, and is an invaluable introduction to that dialect: the present work contains all that a student needs to know respecting the high Tamil. The two together complete the subject, and no branch of Tamil philology is now inaccessible.

It may, perhaps, be thought by some, that this work should have been more detailed, and that it should have been at least as copious as the author's grammar for the Natives; but we must bear in mind, that two of the five heads into which Tamil grammar is distinguished, are here omitted, for reasons stated in the author's preface. In comparing this work with Tonnúl-Viláccam, it must also be remembered, that, as the latter, in order to assist the memory of the Natives, who always learn their sciences by rote, is written in poetry, the conciseness of the diction must be frequently sacrificed on that account. That treatise is likewise loaded with examples, and each Sútram is succeeded by a long commentary in prose. When all these causes of difference are duly weighed, I believe it will be found, that Tonnúl-Viláccam contains very little, if any, useful information, which is not comprised in the present work.

Nearly a century has elapsed since this treatise was written, and as it has never been printed, the copies now extant have, by frequent transcription, become very erroneous, and even obscure. This was the case with the copy from which this version was made; and it was only by the collation of several texts, that the faulty passages have been amended or explained. The text, as it now stands, is consistent with itself; and therefore bears internal evidence that it does not any where materially ar from the true reading.

taken with a view to facilitate the

student's labours. The style of the original is by no means elegant, and not unfrequently difficult; and although, among the students of the College, for whose use particularly these sheets are intended, many are, no doubt, sufficiently acquainted with Latin to read it, yet few could do so without some labour; and as the subject is in itself rather dry and abstruse, it appeared desirable to remove as far as possible, all extrinsic difficulties.

The Translator is aware that there are some who will differ from him on this point, and will argue, that no one who could read the original, would trust to a translation. This opinion is certainly not borne out by experience. The English version of BESCHI's low Tamil grammar, which is the work of a foreigner, and so badly executed as to be, in some parts, scarcely intelligible, is nevertheless used by the students of the College; and although the original may there be had, while the translation must be purchased at a considerable price, not one in ten has ever read the former, whilst every one is in possession of the latter.

In the translation, the object has been throughout, carefully to preserve the sense of the author, without a scrupulous adherence to his turn of expression. This, indeed, was the less necessary; because, the work being one of science, not of fancy, to explain the meaning was, of course, the principal end in view. It is, however, believed, that no material deviations will be met with.

BESCHI, in his preface, tells us, that he has not quoted authorities for his examples, because the names of the authors even of the most celebrated works are now unknown. This reason, so far as the name of the author is concerned, is certainly satisfactory; but it by no means accounts for his omission to refer to the works themselves. The Translator, who was obliged to search them, in order to correct the examples, thought it would add authority to these to subjoin the reference to each. This has been done whenever it could be found: there are, however, some quotations which still remain unsupported; but these have been employed immemorially in the Native grammars, and, it is probable, were origi-

nally taken from authors of repute, whose writings have long since perished.

The original works which have been consulted on these occasions, need not be described. None could be procured, remarkable either for accuracy or genuineness; so that it was necessary to consider the quotation as correct, when it was consistent in its sense, and an example of the rule which it was meant to illustrate.

Tamil scholars differ in their mode of distinguishing, in writing, mute consonants from those which are joined with the inherent short vowel, and the letter ர from the medial long ā ா: the mode adopted here has been, to place a dot over all mute consonants, and to mark the letter ர by an inflection of its right foot.

The Tamil stanzas quoted in this work have been divided into lines, which no one will doubt to be a much clearer way of writing poetry than the native method, according to which, little distinction is made between verse and prose; the number only of each stanza being interposed. From the commencement of the second part of the grammar, the lines too have been separated into feet, which will enable the student readily to perceive the construction of a stanza, and will assist in rendering this subject, in itself somewhat intricate, intelligible and easy.

A few notes have been added, for the purpose of pointing out what appeared to be inaccuracies, and which, if allowed to pass without notice, might mislead the learner. At the same time, it is with great deference that the Translator has ventured to dissent, on these occasions, from the learned author. The number of these annotations might have been considerably increased, had the object been to collect all the information which could be obtained, and to discuss the contradictory opinions of grammarians and their commentators. But this, it is evident, would have been at variance with the author's plan, of which brevity and consistency appear to have been the leading principles. A more copious treatise is not necessary to those who have resolved to attain a critical knowledge of high Tamil; because, by the time they have become

masters of these rudiments and their application, they will have acquired, from practice, whatever was too easy and obvious for insertion here; and if further information is desired, they will be able to search for it in native grammars: while, for those who read merely to satisfy curiosity, or to obtain a general notion of high Tamil, even this short work contains more than is required.

# THE AUTHOR'S INTRODUCTION.

## C. J. BESCHI.

### TO THE PIOUS MISSIONARIES OF THE SOCIETY OF JESUITS.

GREETING.

When I last year presented you with a grammar of the common dialect of the Tamil language, with the view of aiding your labours as ministers of the gospel, I promised that I would shortly say something respecting the superior *dialect*; *but* my time being occupied by more important duties, the work was deferred longer than I had at first expected. Urged, however, by the pressing solicitations of my friends, no longer to delay making public the information which I had amassed by a long and ardent study of the abstruse works of ancient writers, but to communicate the fruit of my labours, I resolved to avail myself of the little leisure which I could spare from more weighty avocations, and freely to impart what it had cost me no inconsiderable pains to acquire. I was further encouraged to the task, by my sense of the very favorable reception which my introduction to the common dialect had universally met with. Let me intreat the same indulgence for the present work. That the study will be one of considerable difficulty, I do not pretend to deny; but the labour will not want its reward. Among the Natives themselves, very few can now be found who are masters of the higher dialect. He among them who is acquainted even with its rudiments, is regarded with respect; but should he quote their abstruse works, he is listened to with fixed admiration; what praise, then, would they not bestow on a foreigner, whom they should find deeply versed in a science which they themselves consider scarcely attainable?

They will readily attend to the teaching of one whose learning is the object of their admiration. And as this may evidently lead to the honor of religion, and promote the salvation of those about us, I am satisfied that this consideration alone, operating on zeal like yours, will suffice to excite you to the study of this dialect, notwithstanding the difficulties that attend it.

But since almost all the Tamil works in this dialect are in verse, I trust you will not deem it improper, if I venture to draw your attention to heathen poets, and to the study of poetry. In former times, St. Jerome was severely censured for having, by the introduction of examples from the poets, sullied the purity of the church with the pollutions of the heathen. St. Jerome, in his learned reply, demonstrates, that the apostle Paul repeatedly cites from the poets, in his epistles, and that the most exemplary among the fathers not only made frequent use of illustrations from the writings of laymen, but that, even by their own poetry, they, far from polluting, embellished the church. These remarks apply with particular force in this country, the natives of which are swayed not so much by reason as by authority; and what have we from their own authors to adduce in aid of truth, except the verses of their poets? For, since all their writings are in verse, they have reduced to metre their rules of art, and even the rudiments of their language: whence, they naturally suppose, that he who does not understand their poetry, is totally ignorant. Moreover, there are excellent works in Tamil poetry on the subject of the divine attributes and the nature of virtue; and if, by producing texts from them, we turn their own weapons against themselves, they will blush not to conform to the precepts of teachers in whom they cannot glory without condemning themselves. If we duly consider what has been said, we shall be satisfied, that, in this country especially, it is highly proper in a minister of the gospel to read the poets, and to apply himself to the study of poetry.

The first person who wrote a grammatical treatise on this dialect, and who is therefore considered as its founder, is supposed to have been a devotee named Agattiyan, respecting whom many absurd stories are related. From the circumstance of his dwelling in a mountain called

Podiamalei, in the South of the Peninsula, the Tamil language has obtained the name of தென்மொழி, or *Southern*, just as the Grandonic is termed வடமொழி, or *Northern*, from the supposition that it came from the Northward. A few of the rules laid down by Agattiyan have been preserved by different authors, but his works are no longer in existence. After his time, the following persons, with many others, composed treatises on this dialect, viz. Palacàyanàr, Ageiyanàr, Nattattanàr, Mayēsurer, Cattiyanàr, Avinayanàr, Càkkeippàdiniyàr. The works of all these writers have perished, and we know that they existed only by the frequent mention of their names in books which are now extant. One ancient work, written by a person called Tolcàppiyanàr, *(ancient author)* is still to be met with; but, from its conciseness, it is so obscure and unintelligible, that a devotee named Pavananti was induced to write on the same subject. His work is denominated Nannùl, a term that corresponds exactly to the French *belles lettres,* and the Latin *Litteræ humaniores.* Although every one is familiar with this title, few have trod even on the threshold of the treatise itself. The author divides his subject into five parts, which are comprised in the following line:

எழுத்துசொற்பொருளியாப்பணி.

1st. எழுத்து, Ezjuttu. *Letters.* This head treats on pronunciation and orthography.

2d. சொல், Chol. *Words;* which are composed of letters. This head treats of the noun, the verb, and the other parts of speech.

3d. பொருள், Porul. *Matter;* or the mode in which, by uniting words, a discourse is formed. This head treats on amplification, the affections of the mind, &c. It is subdivided into Agapporul, and Purapporul; that is to say, into *matter interior* and *exterior*. The former relates to the passions and affections of the mind, which act on man internally; the latter, to things external to man.

4th. யாப்பு, Yàppu. *Versification.* The Tamil writers confine their remarks on this head to the subject of prosody, and say nothing of the art of poetry.

5th. அணி, Aṅi. *Embellishment.* This head treats on tropes and figures. The term Panjavilaccanam, which we here used, is the general expression for these five heads.

Pavananti not having completed his design, his Nannûl comprises only the two first heads, viz. *Letters* and *Words;* on each of which he has treated at considerable length. On his death, a person named Nàrccavirâja Nambi, took up the subject, and wrote on the third head, or *matter.* A devotee called Amirdasàgaren, (sea of nectar,) composed a treatise on the fourth head, or *Versification,* which he entitled Càrigei; and lastly, a person named Tandi wrote on the fifth head, or *Embellishment:* his work was called from him Tandiyalancàram; the word Alancàram being the same as Aṅi.

On *Amplification* and *Embellishment,* the third and fifth heads, I shall say nothing; because my readers are already acquainted with the rhetoric of Europe, to which nothing new is added by the Tamil authors. As I have also treated fully on the *Letters* in the grammar of the common Tamil, the remarks which I shall here offer on that subject will be confined to the peculiarities which exist in the superior dialect. This work will, accordingly, be divided into two parts; the first of which will relate to *Letters* and *Words;* the second, to *Versification.* Under the latter head, I shall take occasion to say something respecting the art of Tamil poetry.

In the course of this work, much will be purposely omitted, either as being not of frequent use, or attainable by a little practice: my object being, merely to explain the first rudiments of the language, and thereby to remove the more prominent obstacles which oppose its attainment.

I shall frequently adduce examples from the most esteemed authors; with the view, as well of illustrating the rules which I may lay down, as of initiating the student into the practice of the language. As many of these examples will appear without the name of the author being annexed, it becomes necessary to explain, that the Tamil writers do not usually prefix them to their compositions; and although the names of some have been handed down to us by their commentators, yet the number of com-

mentaries which have been written on poetical works, is small; and even in these, the author's name is not always mentioned. For instance, the commentator on the poem Chintámani speaks in terms of praise of its author, whom he styles the master of all the learned. He may indeed with justice be called the prince of Tamil poets, but of his name the commentator does not inform us. Nor are we to suppose that the work itself is called after its writer; Chintàmani being only an appellation bestowed on the hero of the poem, whose name is Sívagan. In like manner, we learn that the poet so well known under the name of Tiruvállúven, who has left us a work containing 1,330 distichs, was of the low tribe of Paraya, but of his real name we are ignorant: for although he had no less than seven commentators, not one of them has mentioned it. Vállúvan, is the appellation by which soothsayers, and learned men of the Paraya tribe are distinguished; and Tiru here signifies *divine*, in the sense in which we say *the divine Plato*. Such is the origin of this honorary title, which has now come to be used as the real designation of the person to whom it is applied. Again, we have a collection of moral sentences worthy of Seneca himself, written by a woman who, if we may believe tradition, was sister to the last mentioned author; but her real name also is unknown, although she is always called Auviyàr, a title which is appropriated to aged matrons. There is another work which I shall occasionally quote, and the title of which is Nàladiyàr, which contains 400 epigrams on moral subjects. The origin of this name is said to be as follows: eight thousand poets visited the court of a certain prince, who, being a lover of the muses, treated them with kindness, and received them into favor: this excited the envy of the bards who already enjoyed the royal patronage, and in a short time they succeeded so completely in their attempt to prejudice their master against the new comers, that the latter found it necessary to consult their safety by flight; and, without taking leave of their host, decamped in the dead of night. Previous to their departure, each poet wrote a venbà on a scroll, which he deposited under his pillow. When this was made known, the king, who still listened to the counsels of the envious poets, ordered the scrolls

to be collected, and thrown into a river, when 400 of them were observed to ascend, for the space of four feet, nàladi, against the stream. The king, moved by this miraculous occurrence, directed that these scrolls should be preserved; and they were accordingly formed into a work, which, from the foregoing circumstance, received the name of Nàladiyàr.

I have now said all that I think necessary by way of introduction to this work. In conclusion, I have only to assure the student, that if he will apply himself to the perusal of the ancient authors, he will find their writings to be by no means undeserving of his attention. Farewell!

*Ides of September* 1730.

# PART THE FIRST.

## CHAP. I.

### SECTION THE FIRST.

#### OF LETTERS.

I. To the rules respecting letters which are given in my other grammar, and which are equally applicable here, the following are added.

In naming the letters in this dialect, those which are short are distinguished by the affix கரம, and those which are long, by காரம; thus, அ is termed அகரம, and ஆ, ஆகாரம; த, தகரம and தா, தாகாரம. Hence, Tiruval'l'uven says, அகரமுதலவெழுததெலலாம, &c. *The alphabet begins with* அ. In the Shen Tamil or higher dialect the Grant,ham characters are never used; but to the letters employed in the common dialect, one consonant is added, which is termed ஆயதம, and is written thus ஃ: this letter resembles the consonant *g*, obscurely uttered, with a deep guttural sound: it has the force of a consonant, but is never joined with a vowel; the effect, therefore, of inserting it in any word, is to render the syllable which precedes it long by position, although by nature it be short. Thus, if அது be written அஃது, the first syllable becomes long in prosody, from its position before two consonants. Example,

அனபினவழிய துயிர்நிலையஃதிலார்க
கெனபுதோலபோர்த்தவுடமபு

திருவ - அ, அதி - ௮, குற.

Here if, instead of அஃதிலலார, the poet had written அதிலலார், the first syllable of the word would have been short, which would not have suited the metre. In order to explain the poet's meaning, the Student must be apprized that, in Tamil, the body is occasionally termed உயிர் நிலை, *the seat of life*. The distich may be rendered: *That is the seat of life which walketh in the paths of affection: the bodies of such as lack affection are only bones covered with skin.*

II. The letters are distinguished by the Tamil grammarians into various classes.

First. The whole alphabet is divided into vowels—consonants—and consonants joined to vowels, that is, syllables. The vowels are twelve in number, and are termed உயிர்; the consonants, exclusive of ஆய்தம், are eighteen in number, and are termed மெய், or ஒற்று; and consonants joined to vowels, are termed உயிர்மெய், *animated bodies*.

Secondly. The vowels are distinguished into five short, குறில்; அ, இ, உ, எ, ஒ, and seven long, நெடில்; ஆ, ஈ, ஊ, ஏ, ஐ, ஓ, ஔ. This distinction has been fully explained in the grammar of the common dialect.

Thirdly. The consonants are divided into three classes: 1*st* வல்லினம், *hard letters*, or, as the Greeks term them, *rough:* they are, க, ச, ட, த, ப, ற. 2*nd* மெல்லினம், *soft letters:* they are, ங, ஞ, ண, ந, ம, ன. 3*rd* இடையினம், *mediate letters*, that is, neither hard nor soft: they are, ய, ர, ல, வ, ழ, ள. This division must be carefully remembered, as it will throw much light on what is to follow.

Fourthly. The consonants are distinguished into மொழிமுதலெழுத்து *initial* and மொழியீற்றெழுத்து *final*; that is, such as may begin, and such as may end a word. The initials are nine; viz. க. ச. த. ப. ஞ. ந. ம. ய. வ: the finals are eight; * viz. ண. ம. ன. ய. ர. ல. ழ. ள: we may,

* This enumeration of the finals is supported by the following rule from an original grammar intitled Virasózhiyam வீரசோழியம்.

ணஃறுமகரனகரங்கடாழயிடையினத்தி
லொருவகரமொழிந்தைந்துயினைத்தெழிலுயிரும
வீறுமிவேங்கடங்குமரிக்கிடைமேவிற்றெனனு
கூறுந்தமிழ்க்கீற்றெழுத்தாமெனப்பர்கோல்வளையே

சந்திப்படலம் - ஏ, பாட்டு. ௫

ம & *the two* ண's (ண & ன): *of the mediate letters* 5, *rejecting* வ: *and of the beauteous vowels twice five are declared to be final letters in Tamil, whose region is between the virtue-bestowing Véngadam (Tripaty) and Cumari (Cape Comarin)—Oh thou ornamented with handsome bracelets!*

It is here asserted, that this class consists of ண, ம, ன all the mediate letter except வ, and ten of the vowels. But in Tonnúl vil'accam, (எழுத். ய. சூத்.) Beschi has followed நன்னூல், (எழுத். ருஉ. சூத்.) where வ also is stated to be a final. He has omitted it here, probably because of it's unfrequent occurrence. In Tolcáppiyam தொல்காப்பியம், we read வகாரக்கிளவிநான்மொழியீற்றது. மொழிமரபியல் சு௮, சூத். *Four words terminate in the letter* வ *they are* இவ் *these* அவ் *those* (distant) உவ் *these* (between இவ் and அவ்) தெவ் enmity.

however, meet with one or two instances in this dialect, where the imperative of a verb ends in ஞ. as உறிஞ *imp:* of உறிஞ்சுதல் *to suck*, ‡ I am aware that in the common dialect, we have words which begin with ர, as ரண்டு *two*, ரோமம் *hair*; and with ல, as லாபம் *gain*, லோகம் *metal:* but in Nannu'l we are told, that இ or உ † must be prefixed to such words; and that we ought to write இரண்டு, உரோமம், இலாபம், உலோகம். The author adds that, even to words beginning with ய, it is not only allowable, but elegant to prefix இ, so that for யானை *elephant* we may write இயானை, and for யாத்திரை *journey*, இயாத்திரை. In this dialect, words commencing with ட, as டாப்பு *a list*, and with ற, as றொக்கை *filthiness*, are never used.

Fifthly. Of the twelve vowels, the following three, உ, இ and ஐ, have two states; in one of which they are integral, in the other abbreviated. I shall notice each of these vowels separately.

உ. If this vowel be joined to a hard letter, and be preceded by a syllable long by nature, as in நாடு *country*, ஆறு *river*, காடு *wood;* or long by position, as in கற்பு *chastity*, அச்சு *a stamp;* or if it be preceded by two short syllables, as in அரிது *difficult*, கழுகு *a vulture:* in all these cases, it is termed குற்றியலுகரம், *abbreviated* உ. Hence, while to the utterance of a short vowel one measure of time, called மாத்திரை, is allotted, to this abbreviated உ only half that length is allowed; and this is the cause, why it is always cut off before another vowel. On the other hand, although in the word நடு, for instance, உ is joined to ட, which is a hard letter, yet, since it is preceded by one syllable only, and that a short one, and is not followed by a double consonant, it is neither abbreviated, nor can it be cut off; as has been explained in the grammar of the common Tamil, No. 13. In this case, it is called முற்றுகரம், *integral* உ.

இ. We have said, that to words beginning with ய, as யாவர், யாமம் *midnight*, it is reckoned elegant to prefix இ, and to write இயாவர், இயா

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‡ and also in க; as பொருக, imp. of பொருகுதல் *to join* v. n.

† In Nannu'l we are told, that to some words beginning with ர, அ also is prefixed, as, அரங்கம் *an isle*.

மம். This vowel is then termed குற்றியலிகரம், and the measure allotted to it is half a மாத்திரை. In verse, if the metre require it, it may be considered as a consonant, and not as a syllable: Thus,

குழலினி தியாழினி தென்பர்தம்மக்கள
மழலைச்சொற் கேளாதவர்

திருவ - ஏ, அதி - ௭, கு ௬௬.

Here, இயாழ் has been used for யாழ்; but if the இ were considered as a vowel, the measure of the verse would be destroyed. The passage may be rendered: *Those may praise the pipe and the lute, who have never heard the prattle of children of their own:* which is as much as to say, that the voice of these is sweeter to a parent's ear than any music.

ஐ. This vowel, when it occurs in monosyllables, or when it becomes அளபெடை, (a term which we shall presently explain,) is never abbreviated; but it is abbreviated in the middle or end of polysyllables, and is then called ஐகாரக்குறுக்கம். This is no longer pronounced, as in other cases, ai; but soft, as ei; and is short in verse.

Sixthly. அளபெடை is a certain protraction of the sound of any letter. The seven long vowels may be lengthened by அளபெடை, which in this case, is termed உயிரளபெடை. This is done, by adding to the long letter its corresponding short one, which last must be written in its primitive form. Thus அ is added to ஆ: இ to ஈ, &c. The letter இ is made to correspond with ஐ, and உ with ஔ †. In pronouncing a syllable which is lengthened by அளபெடை, the sound is to be protracted; and it is considered, in verse, equivalent to two syllables. Example;

கற்றதனாலாயபயனென்கொல்வாலறிவ
னற்றாடொழாஅரெனின்

திருவ - முதல், அதி - ௧, கு ௨.

*What is the fruit of learning, if they* (the learned) *worship not at the goodly feet of Him the purely wise?* Here, if from the word தொழாஅர், we take away the அ, which has been inserted by அளபெடை, the verse will be lame.

† Because இ *i* is the last component of the diphthong ஐ *ai*; as உ *u* is of the diphthong ஔ *au*.

III. Of the consonants, the following eleven, ங. ஞ: ண. ந. ம. ன. ய. ல. வ. ள. ஃ, when they are ஒற்று, that is, not united with vowels, may be doubled, both in writing and pronouncing, by அளபெடை; which in this case, is termed ஒற்றளபெடை: Thus, for அங்கண் *there*, we may write அங்ங்கண். If the consonant be already double, a third may be added by this figure: Thus, மின்னு *lightning* may become மின்ன்னு; consonants thus doubled are sometimes, though rarely, considered, in verse, as one syllable. ஒற்றளபெடை is a figure which is allowed only in poetry, and even there it is seldom used: உயிரளபெடை, on the contrary, occurs repeatedly even in prose; particularly the அளபெடை of the letter ஊ, which is employed, both in verse, though the metre may not require it, and in prose, when the conjunction உம is to be added to a word ending in உ: thus, அதூஉம is put for அதுவும், செய்வதூஉம for செய்வதுவும், and சொல்லுவதூஉம for சொல்லுவதுவும்.

> *தம்மையிகழ்ந்தமை தாம்பொறுப்பதன்றிமற்*
> *றெம்மையிகழ்ந்தவினைப்பயத்தாலும்மை*
> *யெரிவாய்நிரயத்துவீழ்வர்கொலென்று*
> *பரிவதூஉஞ்சான்றோர்கடன்*
>
> நாலடியார் - ௫௨, ௬ - அ, கவி.

If, in the last line, the poet had written simply பரிவதூம், the metre would still have been good. The sentiment contained in the foregoing passage would not be unworthy even of a Christian: *It is the duty of the wise not only to forgive despite; but also to pity those who are about to fall into hell the place of fire, as the fruit of the despite they have done them.*

IV. I take this opportunity to explain the nature of the மாத்திரை, by which the Tamils measure the quantity of their letters: a மாத்திரை is defined to be, that space of time which is occupied by the twinkling of an eye, or the snapping of a finger. Of these spaces, one is allotted to a short syllable, two to a long one, and three to a long syllable to which a short one has been added by அளபெடை. One space and a half is

allowed to the letter ஐ, * when abbreviated; but to உ and இ, when abbreviated, only half a space. Half a space is also allowed to consonants, and to the letter ஆய்தம்; but a consonant doubled by அளபெடை occupies one entire space.

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## SECTION THE SECOND.

### OF ORTHOGRAPHY.

V. The rules for orthography detailed in the grammar of the common dialect, (No. 17 to 32,) must be rigidly observed in this dialect. To those rules I shall here add a few remarks; dwelling particularly on such points as appear to be most important.

First. It is a general rule of Tamil orthography, that soft or mediate letters are never doubled after a long letter. Hence, since in the word ஆயாவும், ய, being a mediate letter, cannot be doubled after ஆ, which is a long letter, we may immediately perceive that it is to be read *áyayávum*. In the word கானநாடன் since ன is a soft letter, we must read *kánanádan*.

Secondly. Words which are usually written with a reduplicated letter, provided that letter be either soft or mediate, may drop the reduplication, or not, as best suits the metre. The same may be done even in prose, when it conduces to the harmony of the period: thus, for செய்யல் *to*

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* On this point grammarians differ. Beschi here follows Vírasózhiyam (சந்திப் படலம்-அ, பாட்டு) and Yápparungalam, as quoted in other grammars; while in Tonnúl Vil'accam, (எழுத். மெ, ௬௩.) he follows Nannúl, (எழுத். எழுத்தியல் ௬௰௯, ௬௩.) where the time allotted to abbreviated ஐ is only one மாத்திரை. The following verse from Náladiyár, is at variance with the latter authority.

> வைகலும் வைகல் வரக்கண்டு மஃதுணரார்
> வைகலும் வைகலை வைகுமென் றின்புறுவர்
> வைகலும் வைகற்றம் வாணாண்மேல் வைகுதல்
> வைகலை வைத்துணரா தார்
>
> அ - ரு - கூ - கவி.

*Although they daily see the morning break, yet they understand it not, and daily rejoice in the thought that the present day is the past one: they do not daily consider the past day to be one day added to that portion of their life which has expired.*

*do* we may read செயல்; for கொள்ளல், கொளல் *to buy*; for என்ன *what*, என; for என்னின் *if said*, எனின்; for எல்லாம் *all*, எலாம்; for உள்ளம் *heart*, உளம்; &c. Thus also.

சொல்லுதல்யார்க்குமெளியவரியவாம்
சொல்லியவண்ணஞ்செயல்

திருவ - காமெ, அதி - சு, குற.

If the author had written செய்யல், the first syllable would have been long, and would not have suited the metre. The meaning of the couplet is: to *teach is easy to all; the difficulty is, to practice what we are taught.* This rule is, however, to be applied with caution; particularly where there is room for ambiguity: thus, if for வில்லை, the accusative of வில், *a bow*, you write விலை, the word will signify *price*; and if for கல்லை, the accusative of கல், *a rock*, you put கலை, the meaning will be *a stag* &c. The principal use of this rule is, to apprize the student, that many words, thus contracted, will be found in books, which must not be sought for in the dictionary under that form.

VI. Of the changes which take place in connecting the words of a Tamil sentence, I have spoken at length in the other grammar; but I think it necessary to make a few additional remarks in this.

First. If a word beginning with ந be preceded by a long monosyllable ending in ம், or by a polysyllable terminating with that letter, the ம் of the first word is sunk, and the ந of the second remains unaltered: thus, for நாம்நடந்த we must write நாநடந்த, and for மனம்நோக, மனநோக. If the ம் were not dropped, these words would be read *námanadanda*, *manamanóga*.

If the preceding word ending in ம் be a short monosyllable, as செம், எம், வெம், the ம் is changed to ந்: thus, செம் and நெல் become செந்நெல் *red paddy*; எம் and நாடு, எந்நாடு *our country* or *what country*; and வெம் and நீர், வெந்நீர் *hot water*. Hence, it is an error to write சென்னெல், வென்னீர், என்னாடு: this last word, thus written would signify *my country*; whereas எந்நாடு means either *our country*, or *what country*?

Secondly. If a word beginning by ந be preceded by a short monosyllable ending in ண் or ன், the ந is changed to the preceding letter: thus,

தண் (from தண்மை, *cold*) and நீர் (*water*) become தண்ணீர் *cold water:* and கண் and நீர், கண்ணீர் *a tear.* So, from என் and நாடு is formed என்னாடு *my country;* and from பொன் and நாணி, பொன்னாணி *a golden string.* The words thus united contain a double letter, which according to a rule laid down in No. 8, we may occasionally write single: thus, for கண்ணீர் we may use கணீர்; and for கண்ணல்லாள், கணல்லாள் *a woman with good eyes.* We must be careful, however, not to write கணநல்லாள்; for that would be read *kananallál*.

If a word beginning with ந be preceded by a long monosyllable ending in ண or ன, or by a polysyllable terminating with either of those letters, the ந is dropped; thus வீண் and நசை form வீணசை *fruitless desire;* and நான் and நடந்தேன், நானடந்தேன் *I walked.* So also with polysyllables: thus, if the following words, அரசன் *king*, மன்னன் *monarch*, மகன் *son*, அரண் *fortification* கவண் *sling*, be united with the word நல்லன் (*masc.*) or நல்லது (*neu.*) they will form, respectively, அரசனல்லன், மன்னனல்லன், மகனல்லன், அரணல்லது, கவணல்லது. When, however, the last syllable of the polysyllable is short, the ந is sometimes changed to the preceding letter: thus, இவன் நாடு, இவன்னாடு *his country;* மகன் நல்லன், மகன்னல்லன்; அரண் நல்லது, அரண்ணல்லது. But we must never write இவனநாடு; for this would be pronounced *ivananádu*.

Thirdly. If a word beginning with ந be preceded by one ending in ல், the ல and ந are resolved into ன; and if by one ending in ள, the ள and ந are resolved into ண. In either case, the new letter is doubled, or not, according to the rule laid down in the foregoing paragraph: in other words, whenever the ந is permuted there, the ன or ண must be doubled here; and when the ந is struck out there, the ன or ண must remain single here: thus நல் *good* and நூல் *science* are resolved into நன்னூல் *belles lettres*, நால் and நான்கு into நானான்கு *four times four;* விரல் and நீண்டது into விரனீண்டது *the finger is extended;* thus, also, தெள் and நீர் become தெண்ணீர் *clear water;* தாள் and நல்லாள், தாணல்லாள் *a woman with handsome feet*, and இருள் and நீக்கினன், இருணீக்கினன் *he dissipated the darkness.*

When a word ending with ல் comes before a word beginning with ம, the ல் is changed to ன்; and when a word ending in ள் comes before such a word, the ள் is changed to ண்: thus, from நால் and முகம் is formed நான்முகம் *four faces*; and from பொருள் and மாட்சி, பொருண்மாட்சி *the excellence of a thing.* Hence, the compound word பன்மை *plural* comes from பல்; நன்மை *goodness* from நல்; வெண்மை *whiteness* from வெள்; &c.

Fourthly. If a word beginning with த be preceded by one ending in ண், the த is changed to ட; and if by one ending in ன், to ற; and to this rule there is no exception: thus, கண் and துடைத்தான் become கண்டுடைத்தான் *he wiped his eye*, கவண் and தெரிந்தான், கவண்டெரிந்தான் *he selected a sling.* If we were to omit the change, and write கவண்தெரிந்தான், the words would be read *kavanaterindán:* thus also, என்தலை must be written என்றலை *my head;* மான்தலை, மான்றலை, *a stag's head;* and இவன்தலை, இவன்றலை *this man's head.*

When the word ending in ண் or ன், that precedes another beginning with த, is nominative in form, but oblique in signification, the ண் or ன் also may be changed to ட் or ற், respectively, these letters being written, or dropped at pleasure. Agreeably to this rule, the author of சிந்தாமணி uses அவறேர், *his chariot* with single ற, for அவன்றேர்; and he might also have written அவற்றேர்: thus, for விண்டிசை, *the region of heaven,* மண்டிசை, *the region of earth,* we may write விட்டிசை, மட்டிசை.

Tamil writers frequently employ the nominative for the accusative: in order, therefore, to distinguish the two, when the word which is thus used ends in ண் or ன், and is followed by another beginning with any rough letter, ண் must be changed to ட், and ன் to ற்: thus, in the following instances, where மகன் *son* is put for மகனை, we write மகற்றேடினான், *he sought his son:* மகற்கண்டான் *he saw his son:* மகற்சினந்தான், *he rebuked his son:* மகற்பேணினான் *he cherished his son.*

Fifthly. When a word beginning with த is preceded by one ending in ல் or ள், under such circumstances that, according to the rules of the common Tamil, (see the other grammar, No. 19. 20.) the த would be doubled, then, in this dialect, the த is not doubled, but the ல் in the

case is changed to ட், and the ல், in the other, to ற்; and it is then optional, whether to change the following த to the letter which precedes it, or to drop it: thus, in this dialect, we do not write நாள்தோறும், but நாட்டோறும் or நாடோறும்; *daily* neither வனத்தில் திரிந்தான், but வனத்திற் றிரிந்தான், or வனத்திரிந்தான், *he wandered in the forest.* A mode analogous to this is observed when any other of the rough letters follows ண் or ல், under the circumstances mentioned above: thus, instead of நாள்பட, we write நாட்பட *for a length of time*, thus; likewise நாட்கடன் *the duty of the day*, நாட்சிறிது, *days are few*; வனத்திற்சென்றான் கிடந்தான் - புகுந்தான் *In the forest he went, lay, entered.*

When, after a word ending in ன் or ல், a rough letter is not doubled in common Tamil, if the letter be த, it is often, according to this rule, changed to ட or ற; the preceding ன் or ல் also being sometimes changed to ட or ற, but more commonly dropped: thus, for இவள்தந்தாள், *She gave*, இவடந்தாள்; for குரல்தாழ்ந்தது - குரறாழ்ந்தது *the voice is low.*

Example.

அகழ்வாரைத் தாங்குநிலம் போலத்தம்மை
இகழ்வார்ப்பொறுத்தறலை
திருவ - ட்கு, அதி - முதல், குற.

The two last words are put for பொறுத்தல்தலை. The passage is rendered: *It is a chief virtue to forgive slanderers, even as the earth supports those who cut it with the plough.*

Sixthly. Under what circumstances the rough letters க. ச. த. ப. are to be doubled at the beginning of a word, has been explained in the other grammar. I shall here add one rule: When a noun ending in ர் has the force of an accusative, but the nominative form, the rough letter which follows it must be doubled: thus, in the example just quoted, the construction is the same as if it were இகழ்வாரைப்பொறுத்தல்; but as the author has used the nominative இகழ்வார் for the accusative, he has written ப்பொறுத்தல், doubling the ப. If, without doubling this letter, he had written இகழ்வார்பொறுத்தல், the word இகழ்வார would have been the nominative; a construction which would have implied that the slanderers themselves were the persons to forgive.

# CHAP. II.

## OF THE NOUN

### SECTION THE FIRST

### OF THE DECLENSION OF NOUNS SUBSTANTIVE.

VII. Before I proceed to the forms of the cases by which nouns substantive are declined, I must observe that in the declension of nouns of this language, both in the common and in the superior dialect, there is a certain peculiarity. Beside the nominative form proper to each noun, and beside the terminations of cases in both numbers, common to all nouns, there is yet another termination or form, which I shall denominate *the oblique*. This is not the uninflected noun, neither is it any case of it; for it differs from the nominative form, and is frequently used by itself, without any casual termination. The form of the oblique is not the same in all nouns, but varies according to the following rules.

First. All nouns, except those in அம், and some of those in உ, (of which hereafter,) form their oblique by adding இன் to the nominative: thus நா makes நாவின், *the tongue*, நம்பி - நம்பியின், *a lad*, தீ - தீயின், *fire*, மார்பு - மார்பின், *the breast*, கொண்மூ - கொண்மூவின், *a cloud*, மலை - மலையின், *a mount*, கோ - கோவின், *a king*, So also, கண் - கண்ணின், *the eye*, பொன் - பொன்னின், *gold*, பொய் - பொய்யின், *a lie*, அமர் - அமரின், *a battle*, பகல் - பகலின், *the day*, புகழ் - புகழின், *praise*, தாள் - தாளின், *the foot*.

If the final ன் be followed by a rough letter, it is changed to ற்; as அழகியகண்ணிற்குழவி, *a child with fine eyes*. Here, the termination இன் is by no means a form of the genitive; for, in the higher dialect, this case ends in அது; nor would the use of the genitive, in this instance, have been proper: but it is a form common to all the cases; for, as we shall shortly see, it may take any of the casual terminations.

Secondly. All the nouns of which we have hitherto spoken, have another form of the oblique, which is the same as the nominative: accordingly the example last quoted might have been அழகியகண்குழவி; or, more

elegantly அழகியகட்குழவி: thus, also, பகலிற்போசனம், or பகற்போசனம், *a mid-day repast.*

Thirdly. Words ending in அம், to form the oblique, reject this termination, and take the affix அத்து: thus, மனம் - மனத்து, *mind*, இடம் - இடத்து *place.* To this last form we may add இன், dropping the உ: thus, மனத்தின், இடத்தின். Example, அழகியமுகத்திற்குழவி, or அழகியமுகத்துக்குழவி; *a child of a beautiful countenance.*

Fourthly. Of nouns in உ such as have for their final syllable டு or று, not preceded by a single consonant, but either by more than one syllable, as in தகடு *a plate*, கயிறு *rope*, or by one long one, as in வீடு *house*, ஆறு *river*, form their oblique by doubling the ட or ற of their final syllable: thus, the foregoing words become தகட்டு, கயிற்று, வீட்டு, ஆற்று, respectively. To these also, dropping the உ, இன் may be added: thus, தகட்டின், கயிற்றின், வீட்டின், ஆற்றின். Example: வீட்டுக்கதவு, or வீட்டிற்கதவு; *the door of a house.*

VIII. The rules respecting the oblique should be carefully observed; for it is very frequently employed in this dialect, it's uses are:

First. in declining nouns; of which hereafter.

Secondly. In forming adjectives from nouns: thus, காட்டுவழி, or காட்டின்வழி: *A silvan road.*

Thirdly. To denote possession as பூணின்மார்பன், or பூண்மார்பன்; *A man having an ornament on his breast;* பெரும்பொருளிற்சாத்தன், or பெரும்பொருட்சாத்தன், *Sàttan who possesses great wealth.*

Fourthly. In expressing the qualities of the mind, or the members of the body: thus, பெருந் தயையிற்சாத்தன் *Sàttan who has much kindness*, அஞ்சாமனத்துச்சாத்தன் *Sàttan who has a fearless mind*, அகன்றமார்பிற்சாத்தன் *the wide breasted Sàttan* கொடுமுகத்துச்சாத்தன் *the savage faced Sàttan.*

Fifthly. In expressing the time in which any person or thing exists or has existed, or in which any thing is or was done: as முற்காலத்துச்செய்தி, *the history of former time* இந்நாட்பயிர் or இந்நாளிற்பயிர் *the corn* [illegible]*is time.*

Sixthly. In expressing the place of abode as, இவ்வூர்ப்பசு *a cow of this village*, காட்டுப்பசு *a wild cow*, கொம்பிற்பூ *a flower growing on a branch*, குளத்துப்பூ *a flower growing in a tank.*

Seventhly. The oblique in த்து is used for the ablative in இல்; as அந்தரத்துவாழ்கின்றேம் *we live in the world* for அந்தரத்தில்—அறிவாரில்லைநிலத்து *there are none on earth able to know*, for நிலத்தில். It is used also in comparison: thus, in the work entitled Silappadicàram we have அறைவாய்ச்சூலத்தருநெறிகவர்க்கும் *the foot path on the declivity of the hill branches off like a trident*, where சூலத்து is put for சூலத்தைப்போல. So also, மாலைத்தாமத்துமணிநிரைத்து; *the gems are arranged according to the beauty of a garland;* where தாமத்து is put for தாமத்தைப்போல or தாமத்தாலே.

We have stated, that the oblique has sometimes the same form as the nominative. In these cases, if it end with a vowel, or with ய் or ர், and be followed by a rough letter, this last must be doubled, thus மலைப்பசு, *a mountain cow* கொடிப்பூ, *the blossom of a creeper* நெய்க்குடம் *a pot of clarified butter* மலர்த்தேன், *the honey of a flower;* if it end in ண் or ள், this letter must be changed to ட்; and if in ன் or ல் to ற்: thus, எரிகட்சாத்தன், *The fiery eyed Sáttan* நெடுவாட்சாத்தன், *Sáttan with a long sword* பொற்கம்பி, *gold wire* கடற்றிரை *a wave of the Sea.*

IX I now proceed to the declension of the noun.

Pavananti, in his Nannùl, exhibits the cases, which he terms வேற்றுமை, in the following method and order.

பெயரே - ஐ - ஒடு -
கு - இன் - அது - கண்
விளி - யென்றாகும்
அவற்றின்பெயர்முறை

சொல்லதி - பெயரியல - நடம - ருத.

This arrangement, although it differs from the European, I think it advisable to follow; because Tamil authors constantly distinguish the cases by number, as *the first, the second, the third,* case; which

will not be understood, unless we know the order in which they are classed.

1st case. பெயர் *the name* or *nominative*.

2nd case, ஐ. This corresponds with our *acousative*, and is formed by adding the termination ஐ to the oblique: thus, from மலை *mount* மலையினை, or மலையை; from மனம் *mind* மனத்தினை or மனத்தை; from வீடு, *house* வீட்டினை or வீட்டை; from ஆறு, *river* ஆற்றினை or ஆற்றை; from தகடு, *plate* தகட்டினை or தகட்டை; from கயிறு rope கயிற்றினை, or கயிற்றை.

3d case, ஆல்; of which Pavananti says;

மூன்றாவதனுருபாலானோடொடு
கருவிகருத்தாவுடனிகழ்வதனதன்பொருள

சொல்லதி. பெயரியல் - சூ, ௨௯௭.

He here assigns, to this case four terminations; ஆல், ஆன், ஓடு. (with the first syllable long,) ஒடு, (with the first syllable short;) so that, we may say கண்ணால், கண்ணான், கண்ணோடு, கண்ணொடு, பார்த்தான், *he saw by, or with his eye*; We may also add these terminations to the oblique, and use கண்ணினால், கண்ணினான், &c. When the termination ஒடு (with the first syllable short,) is used, the உ cannot be struck out: I have met with only one instance where this was done, which was in the poem Chintâmani.

This case corresponds with our ablative, whether causal or social. First it expresses the active, material, and instrumental causes which are signified by the term கருவி - as; குயவனாலாயகுடம், *a pot made by a potter*, மண்ணாலாயகுடம், *a pot made of earth*, திரிகையாலாயகுடம். *a pot made by means of a wheel*.

Secondly It expresses the impelling cause, whether extrinsick, as the command of an other, or intrinsick, as the final design: these are signified

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Note. The affix ஒடு which generally designates the social is used for the causal, where the cause and effect are co-existent. as தீயொடுபுகை, *smoke from fire*. பனியாற்குளிர், or பனியொடுகுளிர், *cold from dew*.

by the term கருத்தா, as அரசனாலாயகுளம், *a tank made by command of the king*; பயிரினாலாயகுளம், *a tank made for the purpose of agriculture.*

Thirdly, it expresses connexion, which is termed உடனிகழ்வு, and it then answers to the social ablative.

4th case, கு. This corresponds with our *dative*. Examples: மகனுக்கு, or மகனிற்கு; பூதத்துக்கு, பூதத்திற்கு

5th case, இல், or இன். Respecting this case, The Nannùl states.

ஐந்தாவதற் குருபில்லு மின்னும்
நீங்கலொப் பெல்லை யேதுப் பொருளே.

சொல்லதி. பெயரியல் - சஉ, சூ.

*The forms of the fifth case are* இல் *and* இன், *they import removal, similitude, limit or cause.*

As the termination இன் is also one of the forms of the oblique, we shall often find it doubled; the first இன் being the termination of the oblique, and the second that of the 5th case: thus, மகனில், or மகனின், மகனினில், or மகனினின். This case is used as follows.

First; to express நீங்கல் *motion from a place as,* வீட்டினீங்கினான், *He departed from the house.* thus,

தலையினிழிந்த மயிரனையர் மாந்தர்
நிலையினிழிந்தக் கடை

திருவ - குறள், அதி - சா, ருழ.

*As hair fallen from the head, so are men who have fallen from their station to low estate.* This force of the 5th case accounts for its use in comparison, of which we have spoken in the other grammar; for, அதனிற்பெரிதிது signifies literally, *quitting that, this is to be reckoned great.* The same with the superlative; for, செல்வங்களிற் செல்வம் signifies literally, *Rejecting all other blessings, this is to be deemed a blessing*; that is, the best blessing.

Secondly, to express *similitude*, ஒப்பு: as மின்னினொழியுமின்பம், for மின்னைப்போலொழியுமின்பம்; *pleasure vanishes like lightning.* Thus, the celebrated author of Chintàmani, describing the road which led to a certain mountain, says;

செல்வர்மனத்தினோங்கித்திருவினமாந்தர்நெஞ்சின
னல்கியிருளிறுகிப்பூந்தாதினிந்தொழுகிக
கொல்லுமரவினமயங்கிச்சிறியார்கொண்டநட்பிற
செல்லச்செல்லவஃகுநெறிசேர்சிலம்புசேர்ந்தான

கேமசரியாரிலம்பகம் - ௫௰, கவி.

In this single stanza, the case இன is used no less than five times, to express similitude. To shew this more clearly, I will translate it into common Tamil. செல்வங்களையுடையோர்மனத்தைப்போலமேலெழுந்தேறி தாரித்திரர் நெஞ்சைப் போலப் பகலிருண்டதாகிப் பூவிதழ் மெதுவைப் போலமேடுபள்ளமின்றிச்சீர்த்துக்கொல்லும்பாம்பைப்போலக் கோணிப்போய்ச்சிறியோர்களநட்பைப்போலப் போகப்போகக்குறைந்துவருமவழியான மலையைச்சேர்ந்தான. *He approached the mountain by a road soaring, as the mind of the wealthy, dark at midday as the heart of the indigent. level as the petals of a flower, winding like a deadly serpent, lessening in progress as the friendship of the mean.*

Thirdly, to express எல்லை, a limit; thus திருக்காவலூர்க்குத்தெற்குக்காவிரியாறு *The river Càviri bounds Tirucàvalùr to the south.*

Fourthly; to express ஏது, cause; thus பொன்னினியன்றகுடம், *a pot made of gold*, பொருளினெளியன, *a man poor in substance* அறத்திற்பெரியன, *a man of exalted virtue.*

6th case, அது. This corresponds exactly with our *genitive*. Respecting this case, we find in Nannùl, the following remark:

ஆறனொருமைக்கதுவுமாதுவும்பன்மைக்கவ்வுமுருபாம்;

சொல்லதி. பெயரியல் - ௮௰, சூத்.

*The termination of the 6th case is அது or ஆது for the singular, and அ for the plural:* the meaning of which is, that the singular or plural termination is to be affixed to the noun in the genitive, not according as this is singular or plural, but according as the noun, which governs that genitive, is singular or plural. Thus, with the governing noun in the singular; வாழையினது பழம்; *the fruit of a plantain tree* யானையினதுகூட்டம், *a herd of elephants*; மரத்தினதுகொம்பு *the branch of a tree*; நெல்லது, or

நெல்லினது சோறு *boiled rice of paddy*; எனது, or எனாது, நினது or நினாது-நிலம் *the land of me, or thee*, with the governing noun in the plural; என்கைகள *the hands of me*, தன்யானைகள *the elephants of him*, குதிரையமயிர்கள *the hairs of a horse*.

The plural termination is also employed though the governing noun be in the singular, provided it be used in a plural sense: thus speaking of both hands, I may say, என்கை *my hands*, உன்கை *thy hands*, Example.

நுன்சீறடி நோவநடந்து செலேல்
என்னாவியகத்துறைவா யெனக்கே

சிந்தாமணி, கேமசரியாரிலம்பகம்-ா௲, கவி.

*Weary not thy delicate feet by departing hence, thou who art the inmate of my soul.* Here, the word ஆவி being singular, the author writes என்னாவி, but அடி, although in the singular, has a plural sense; and he therefore writes நுன்சீறடி. The metre shews that we should read *numa*, not *num*. Observe, that நுனது and நினது may both be put for உனது, as will be explained in the proper place.

The genitive case is however seldom used, the oblique form being employed in its stead: thus, காட்டகத்தில் for காட்டினதகத்தில் *in the desert*; மனத்துறுதி for மனத்தினதுறுதி *the firmness of mind*. The word உடைய, which serves for a genitive termination in common Tamil must not be so employed here: in fact, it is not a casual termination, but an adjective, regularly formed from the substantive உடை, according to rules which will hereafter be given.

*7th. case*, கண் &c. This corresponds with the local ablative. கண், however, appears rather to be a word which forms a compound with the noun, than a casual termination; and although the original meaning is *eye*, it here signifies *place*. In confirmation of this remark, we find it expressly stated in Nannûl rule 45, that we may use, in the same way, any word importing *place*; such as தலை, கடை, இடை, முன், பின், வலம், இடம், கீழ், மேல், உள், புறம், புடை, வழி, உழி,

with many others. (*) Of these words, such as terminate in ம் must be used in the oblique form த்து: thus, காட்டிற் கண், or காட்டிடத்து, காட்டகத்து, காட்டிற் புறத்து *in the desert* &c. It follows that, as இல் is a word meaning *place*, or habitation, it, likewise, may be employed in forming this case: in fact, it is so used in common Tamil: thus, மலையில் *in the mount*, முகத்தில் *in the face:* the termination இல், therefore, serves for two cases, the fifth and the seventh. When கண் is used in forming the 7th case, the ண் must be changed to ட், if the following word commence with a rough letter: thus மலைக்கட்புலி *a tyger in the mount*, வயற்கட்குருகு *a heron in a paddyfield*, பொழிற்கட்கிளி *a parrot in a grove*, அறவோர்கட்சுகம் *happiness is with the virtuous*, அரசர்கட்டிரு *wealth is with kings*.

From the foregoing remarks it appears, that, wherever, in common Tamil, the expression கிட்ட *near*, *at*, is used, we may, in this dialect, employ the case கண்: thus, அவன்கட்சென்றேன் *I went to him*, ஊரின்கட்கண்டேன் *I saw him near the village* &c. Example,

நல்லார்கட் பட்ட வறுமையி னின்னாதே
கல்லார்கட் பட்ட திரு

திருவ - ௪௧ - அதி - ௮, குற.

*Wealth with the ignorant is worse than poverty with the wise.* Here, the locality is designated in English by *with*.

With respect to the word உள், I take this occasion to remark, that, as it is included among those words which designate *place*, it cannot correctly be used, as it commonly is, with a dative; but requires to be coupled with the oblique; thus, அறத்துள் or அறத்தினுள், *in virtue* வீட்டுள்ளே, or வீட்டினுள்ளே *in a house* அவற்றுள், or அவற்றினுள் *in them*.

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(*) The whole of these words are enumerated in the following rule of Nannúl.

கண் - கால் - கடை - இடை - தலை - வாய் - திசை - வயின் -
முன் - சார் - வலம் - இடம் - மேல் - கீழ் - புடை - முதல் -
பின் - பாடு - அளை - தேம் - உழை - வழி - உழி - உளி - உ-
ள் - அகம் - புறம் - இல் - இடப்பொருளுருபே

பெயரியல் - ௬௫ - சூத.

8th case, விளிவேற்றுமை, *the vocative.* Having enlarged on the formation of this case in the other grammar, and the remarks made there, being equally applicable here, I shall, without repeating them, proceed to notice certain peculiarities of this dialect.

First. In Nannùl, (Rule 46, Chap. on the noun,) we are told, that the vocative is either இயல்பு, the simple nominative, or is formed in the following ways: by கெடல், *elision;* by மிகுதல், *augmentation;* by ஈற்றின்றிரிபு, *the change of the last letter;* by ஈற்றயற்றிரிபு, *the change of the penultimate;* or by some of these ways combined: thus, ஐயனவாழி, *farewel Sir;* where the simple nominative is used; ஐயவாழி, where the letter ன is dropped; ஐயனேவாழி, where the nominative is augmented by the letter ஏ; ஐயவே, where the final ன is changed to வே; ஐயானவாழி, where the penultimate is changed from a short to a long letter; ஐயாவாழி, where the last letter is dropped, and the last but one changed; (†) and ஐயாவே, and ஐயாவோ, where, in each word, the last letter, and the last but one, are changed.

Secondly. Nouns masculine ending in ஆன, besides the modes explained in the other grammar, form their vocative, either by அளபெடை, as, பெருமான *king,* voc. பெருமாஅன; (‡) or by changing the final ன to ய, as, கிரியான *a mountaineer,* voc. கிரியாய, உண்டான *an eater,* voc. உண்டாய, நெடுங்கையான *a man with long arms,* voc. நெடுங்கையாய. To this vocative we may also add ஏ thus, கிரியாயே *O mountaineer,* உண்டாயே *O eater.* (§) &c. This last mode is used more especially with appellative nouns, of which hereafter.

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(†) Thus, also, ஐயே, where the final ன is dropped, and the penultimate changed to ஏ. See நன்னூல், சொல்லதி, பெயரியல் - ௫௰, ௬௬.

(‡) உயர்திணை words ending in ன may also form the vocative by changing the final ன to ஓ thus, பெருமான voc. பெருமானோ, *O king.* See நன்னூல், சொல்லதி, பெயரியல் - ௫௰, ௬௬.

(§) Appellatives in ஆன may also form the vocative by changing the ஆ of this form into ஓ, thus, உண்டோயே, *O eater;* காவலோயே, *O porter.*

See நன்னூல், சொல்லதி, பெயரியல் - ௫௰, ௬௬.

Thirdly. Nouns masculine and feminine ending in ள preceded by a long syllable, may likewise form their vocative by அளபெடை: thus வேள *a name of the god of love*, voc. வேஎள. If the long syllable preceding ள contain the vowel ஊ, the vocative is formed by dropping the ள, thus, கானூள, voc. கனூ; to which we may add ய, கனூய. If the syllable before ள be short, the vocative may be formed by changing the short penultimate to its corresponding long letter; and this serves also for the vocative neuter: thus, மகள *children*, voc. மகாள, நமர்கள *our people*, நமர்காள, திங்கள *moon*, திங்காள, கிளிகள *parrot* கிளிகாள. If the vowel in the short syllable be அ, it is sometimes changed to எ long; but this form will not serve for the neuter: thus, அடிகள, which is the same with சுவாமி Lord, voc. அடிகேள, Examples. தவமேத்து தொழுவேமடிகேள—எந்துமடிகேளுனவே, that is *We worship thee, O Lord.*

Fourthly. Nouns masculine and feminine, ending in ர் preceded by a long syllable, may form their vocative by அளபெடை, thus, தம்பிமார் *younger brothers*, voc. தம்பிமாஅர். If the vowel preceding ர் be ஆ this may be changed to ஈ thus, ஊரார் *villagers*, voc. ஊரீர்; to which we may add ஏ, ஊரீரே,—so also from சான்றோர் *the learned*, சான்றீர், சான்றீரே. If the ர் be preceded by அ, this is changed either into இ or ஈ, thus, தெவ்வர் *enemies*, voc. தெவ்வீர் வேந்தர் *kings*, வேந்திர், பாகர் *charioteers* பாகிர்: or, the original word may remain unchanged, and ஈர் be added; thus, நமர் *our men*, voc. நமரீர், பிறர் *foreigners*, voc. பிறரீர். If the ர் be preceded by இயர், the யர் is dropped, the இ is changed to ஈ and ஏ is added: thus நம்பியர் *lads*, voc. நம்பீரே, தம்பியர் *younger brother*, voc. தம்பீரே. Even words which do not end in ர் but have their singular in இ, may form their vocative plural by the addition of ஈர் or ஈரே: thus தம்பி *younger brother*, voc. தம்பியீர், or தம்பியீரே; சாமி *lord*, voc. சாமியீர், or சாமியீரே. Lastly: certain neuter nouns, when used in token of love or joy, assume the masculine or feminine form, as I shall hereafter explain: thus, the words மயிலார் *those who resemble peacocks*, and குயிலார் *those who resemble cocilas*, may be used instead of மயில்கள *peacocks*

குயிலைகள் *cocilas* under the foregoing rules, their vocatives will then become, மயிலீரே, குயிலீரே, respectively.

Fifthly. Nouns masculine and feminine, ending in ல், or ய், preceded by a long syllable, may form their vocative by அளபெடை: thus, மால் *a name of Vishnu*, voc. மாஅல்; thus, a certain poet has, வலம்புரித்தடக் கைமாஅல் *O mighty handed Vishnu*: so also, பூணாய் *a woman adorned with jewels*, voc. பூணாஅய். But if அ, which is a short vowel, precede ல், the vocative is formed by changing that vowel into ஆ thus, தோன்றல் *a son* or *king*, voc. தோன்றால், மடவரல் *a woman*, voc. மடவரால். The same with nouns neuter; thus, குஞ்சல், *a mountain*, அஞ்சல், *an elephant*, voc. குஞ்சால், அஞ்சால்.

Sixthly. In Nannûl, Rule 56, we are told, that the vocative formed by அளபெடை is used only in calling to persons at a distance, while that which is formed by dropping the final letter, as well as that which has the same form as the nominative, is used only in addressing those who are near; that the vocative formed by adding ஓ, is used only in exclamations of pain or lamentation; and that the remaining forms are used indifferently.

## SECTION THE SECOND.

### OF NOUNS APPELLATIVE.

X. Appellative nouns are called in Tamil பகுபதம், in contradistinction to nouns proper, which are termed பகாப்பதம். பதம் signifies *a word*: பகு, for பகும், the future participle from the verb பகுத்தல் *to divide or to be divisible*, signifies *divisible*, *consisting of parts*, *one composed of several*; பகா, the negative participle from the same verb, means *indivisible* or *simple*. The Deity may be called பகாப்பொருள் *a being simple or uncompounded*; and created things, பகுபொருள் *compounded beings*.

Nouns proper are called பகாப்பதம் *simple words*, because they refer

to one object only. The word வில், for instance, is பகாப்பதம், because it refers to one object, *a bow.* Nouns appellative are called பகுபதம், compound words, because they refer to two objects: thus, if we form an appellative from the word வில், as வில்லான் *a bow man*, this refers to two objects, the bow itself, and the man who holds it.

To the foregoing definition it may be objected, that the word வில், for instance, is what is termed திரிசொல் *a simple word with more than one meaning*; and that, from the variety of its significations, as *light, coral, anemone, a mast*, &c. it cannot properly be termed பகாப்பதம். But this is of no consequence: because it has more than one meaning only when considered singly, (hence திரிசொல்,) (‡) and not when it is regarded in conjunction with its appellative, for the word வில்லான், *a bow man*, for instance, fixes the meaning of வில், when considered as its proper noun. This remark will be found to apply with equal justice to any other appellative noun.

XI. In this dialect, appellatives are formed at pleasure from any noun or verb. The primitives from which they are formed, are referred to six heads, called *common places*, பொதுவிடம். In Nannúl, (Part the first,

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(‡) In Nannúl, the definition of திரிசொல் is as follows:

ஒருபொருள் குறித்த பலசொல் லாகியும்
பலபொருள் குறித்த வொருசொல் லாகியும்
அரிதுணர் பொருளன திரிசொல் லாகும்
சொல்லதிகாரம், பெயரியல் - ௰௬.

*When one object is expressed by many words or one word designates many objects, the object difficult of apprehension, becomes a* திரிசொல்.

Hence, it signifies either *a synonyme*, or *a word with several meanings*, thus, மலை, வெற்பு, கிரி, all which signify *a mountain*, are each a திரிசொல், in the former sense; and நாகம், which signifies *a monkey, a snake, a mountain*, &c. is a திரிசொல் in the latter.

Chap. II. Rule 5.) these are thus enumerated: பொருளிடங்காலஞ்சினை குணந்தொழிலின் வருபகுபதமே.

First, பொருள் *a thing possessed, as* வில்லினன் *a bowman*, from வில்; முடியினன் *one who wears a crown*, from முடி. Second, இடம் *place, as* மலையினன் *a mountaineer*, from மலை; தெலுங்கன் *a Telinga man*, from தெலுங்கு. Third, காலம் *time, as* இக்காலத்தான் *a man of the present time*, முற்காலத்தான் *one of former times*, பரணியான், கேட்டையான், *one born under the constellation*. பரணி or கேட்டை. Fourth, சினை *a component part, as* தொளைக்காதன் *a man with a long bored ear*, நெடுங்கண்ணன் *one whose eyes are long*. Fifth, குணம் *a property of mind* or *body, as* கொடியன் *a cruel man*, from கொடுமை; இனியன் *a mild man*, from இனிமை; கரியன் *a black man*, from கருமை; கூனன் *a hunch backed man*, from கூன்; நெடியன் *a long man*, from நெடுமை; குள்ளன் *a short man*, from குள்ளம். Sixth, தொழில் *employment* or *action, as* வாணிகன் *a merchant*, from வாணிகம்; செலவினன் *a traveller*, from செலவு; விரைவினன் *a quick man*, from விரைவு. To the sixth place belong also, ஓதினன் - ஓதுவான் *a reader*, from the verb ஓதுதல்; காத்தவன் - காப்பான் *a preserver*, from the verb காத்தல், and the like; which, as has been stated in the other grammar, may be formed at pleasure: as such words, however, may be taken either for the third person of the verb, or for appellative nouns, we are told, in Nannùl, that a distinction is to be made in pronouncing them. When the word ஓதுவான், for instance, is an appellative noun, the ஓ is to be pronounced more open, than when it is part of the verb.

XII. Concerning the formation of appellatives from common places, I shall not venture to give any rules as invariable. Pavananti himself, in his Nannùl says, that this must be learned rather from the practice of ancient writers, than from precepts. So irregular, indeed, is the formation of appellatives, that it is impossible to fix it by any certain rules. For instance, from வில், *a bow*, are formed வில்லி, வில்லன், வில்லவன், வில்லோன், வில்லாளன், வில்லினன், all which signify *an archer*. Yet, from கண், we cannot, in the same way, form கண்ணி, for a masculine appellative, that word being used only for the feminine: neither from மலை, can we form மலையி, for either gender. I observe, however,

First. That we learn from Nannûl that appellatives are to be distinguished into two parts; பகுதி, the primitive from which the appellative is formed, and விகுதி the appellative termination; thus, in the appellative வில்லான், வில் is the பகுதி, and ஆன் the விகுதி. When appellatives are formed from nouns referrible to any of the common places but the fifth, the பகுதி, or root, (excepting nouns in அம், of which hereafter,) remains unaltered; the விகுதி, or appellative termination, being simply affixed to its nominative or oblique: thus, பூண் *an ornament*, app. பூணன், பூணினன்; ஊர் *a village*, app. ஊரான்; நாள் *a day*, app. நாளினன்; கண் *an eye*, app. கண்ணன்; உணா *food*, app. உணவினன்; in all which instances, the விகுதி is affixed without any change of the பகுதி.

But in forming appellatives from the fifth place குணம், the primitive noun undergoes a change: thus, the appellative from கொடுமை *cruelty*, is கொடியன், not கொடுமையன். So also கருமை *blackness*, app. கரியன்; நெடுமை *length*, app. நெடியன்; புதுமை *novelty*, app. புதியன், பெருமை *greatness*, app. பெரியன்; நன்மை *goodness*, app. நல்லன்; வெண்மை *whiteness*, app. வெள்ளன்.

Secondly. That விகுதி, the appellative termination, is generally, for the masculine singular, அன், அவன், ஆன், ஓன்; for the feminine singular, அள், ஆள், அவள், இ; for both genders in the plural, அர், ஆர், அவர்; for the neuter singular, அது, து; for the neuter plural, அவை, அன், அ.

These terminations are affixed to proper nouns under the fifth head in the manner already shewn: thus, from கொடுமை, are formed, for the masculine singular, கொடியன், கொடியவன், கொடியான், கொடியோன்; for the feminine singular, கொடியள், கொடியவள், கொடியாள்: (but not கொடியி, though we say நல்லி, &c.) for the plural of both genders, கொடியர், கொடியார், கொடியவர்; for the neuter singular, கொடியது, கொடிது; for the neuter plural, கொடியவை, கொடியன், கொடிய. Such proper nouns belonging to the other five classes, as do not end in அம், form their appellatives, as already stated, by adding the terminations enumerated above, either to their nominative, or to the oblique:

(See VII.) thus, from the nominative வெற்பு *a mountain*, are formed, வெற்பன், வெற்பவன், வெற்போன், வெற்பான், &c. and from its oblique, வெற்பின், are formed வெற்பினன், வெற்பினவன், வெற்பினோன், வெற்பினோன், &c. Thus, also, புலன், app. புலனன், &c. கசடு *filthiness*, app. கசடன், &c. or, from its oblique கசட்டு, or கசட்டின், app. கசட்டன், கசட்டினன், &c. நாடு *a region*, app. நாடன்; or, from its oblique நாட்டு, or நாட்டின், app. நாட்டன், or நாட்டினன்: of these, the appellative formed from the oblique in ட்டு, is more elegant than that formed from the oblique in ட்டின். Again, from வயிறு *the belly*, வயிறன், or, more elegantly, from its obliques வயிற்று, வயிற்றின், are formed வயிற்றன், வயிற்றினன்.

Thirdly. Nouns ending in அம் form their appellative, either by changing the ம் into ன், or ள்; or by changing the அம் into இ. The latter form is generally used for the feminine only, but sometimes for both genders; thus, தருமம் *charity*, app. masc. தருமன், fem. தருமள், தருமி; காமம் *lust*, app. masc. காமன், fem. காமள், காமி. But அகங்காரம் *pride*, and உலோபம் *covetousness* form அகங்காரி and உலோபி, for both genders.

The foregoing mode cannot, however, be used, when the proper noun consists of two short syllables: thus, அறம் *virtue*, and மனம் *mind*, cannot form அறன் and மனன் for their appellatives. The reason of this is, that, in the superior dialect, the greater part of such nouns may themselves terminate in ன், as well as in ம், so that அறம் and அறன், மனம் and மனன், are the same. This, however, is not always the case; we cannot, for instance, employ குணன் instead of குணம். In the use of such words, we are told, in Nannûl that the practice of ancient writers must be our guide.

The mode in which nouns in அம் most frequently form their appellatives, is, by affixing the appellative terminations to their oblique: thus, மனம், obl. மனத்து or மனத்தின்; the former of which, taking the several terminations, gives, for the singular masculine, app. மனத்தன், மனத்தவன், மனத்தான், மனத்தோன்; for the singular feminine, மனத்தள், மன

த்தவன், மனத்தான், மனத்தி; for the plural of both genders, மனத்தர், மனத்தார், மனத்தவர்; for the singular neuter, மனத்தது; for the plural neuter, மனத்தன, மனத்த. The second form of the oblique gives மனத்தினன், மனத்தினவன், &c. Thus, also, தருமம், app. தருமத்தன், &c. காலம் app. காலத்தினன், &c.

Fourthly. A few proper nouns in ஐ become appellative by the addition of ஞர் or நர், and the letter ந, which is generally initial, is then written in the middle of the word: thus, கிளை *a branch*, app. கிளைஞர், or கிளைநர் *relations by blood*; இளை, app. இளைஞர், or இளைநர் *youths*. This method is seldom used.

Fifthly. Respecting the formation of appellatives from verbs, general rules are given in No. 106 of the other grammar. I have here only to add, that appellatives, serving both for the masculine and feminine, are often formed from the neuter gender future, by changing the உம into இ: thus, விழுங்கும், from விழுங்கல் *to devour*, app. விழுங்கி; உண்ணும், from உண்ணல் *to eat*, app. உண்ணி; தின்னும், from தின்னல் *to eat*, app. தின்னி; இடுக்கும், from இடுக்கல் *to lay*, app. இடுக்கி. From some verbs, appellatives cannot be thus formed; the rule, therefore, is not universal.

XIII. It has been stated, that the விகுதி, or appellative termination, for the neuter plural, may be அ; thus, கொடிய, அரிய, மனத்த. Example.

செயற்கரியசெய்வார்பெரியர்சிறியர்
செயற்கரியசெய்கலாதார்

திருவ-கு, அதி-௩, கு-௬.

*Things difficult of execution the great perform,*
*Low persons are not capable of mighty deeds.*

Now, the word அரிய, for instance, may, from its termination, stand, either for an adjective, (of which hereafter;) as in அரியபொருள் *a difficult thing*, or for an appellative noun of the neuter plural; as in அரிய செய்வார். In the latter case, it is used somewhat like the words *difficilia*,

*ardua*, *multa*, &c. in Latin; which may be written either with the word *negotia*, or without it: as, *ardua negotia proponis*, or simply, *ardua proponis*. This observation must be carefully remembered; for, in this dialect, appellatives are formed from any noun, and the termination in question frequently occurs; thus, with தகை *good quality*, which signifies the same as குணம, we have தகையசெயதான; that is, குணததகை யுடை யவறறைசசெயதான *he did acts of a good kind*: thus, also, மெயபொருளவாகி; that is, மெயபபொருளகளாகொணடனவாகி *those things becoming realities*, and இவையுனபாலவெனறான; that is, உனபாலாயினவெனறான *he said, these things occurred before you*. Instances of this kind are constantly to be found in authors.

XIV. In this language there is a peculiarity, which, I believe, will not be found in any other. It is this, that, whilst appellatives in general are declined through all the cases, like nouns substantive, those which are formed either from the fifth head of primitives, or from the oblique of any noun whatever, are also conjugated through all the persons, like verbs. In this case, they are called வினைககுறிபபு, *the sign of the verb*; that is, nouns serving, like a verb, to express some action or passion: thus, வெறபினன *he dwells on a mountain*.

The following is an example of an appellative declined through all the cases, like a noun substantive: பூணினன, பூணினனை, பூணினனொடு, பூணினறகு, பூணினனின, பூணினனது, பூணினனகண; all from பூணினன.

The following is an appellative declined through all the persons, with the verbal terminations proper to this dialect; of which hereafter: நான பூணினென, நீ பூணினை, அவன பூணினன, அவள பூணினள, அது பூணிறறு; நாம பூணினெம, நீர பூணினிர, அவர பூணினர, அவை பூணின. When thus conjugated, they have the force of verbs, and form of themselves complete sentences. The foregoing examples, therefore, signify: *I have a necklace of gems*, *Thou hast a necklace of gems*, &c. Hence the following are complete sentences: இறைவகொடியை *O king! thou art cruel*; கனனித தாயெயெனககினியை *O virgin mother! how dear art thou to me!* The same when we apostrophize inanimate objects: நீரெதணணியை *O water!*

*how cold thou art!* தீயேவெய்யையை *O fire, how hot thou art!* or when we simply state the fact: நீர்தண்ணிற்று *the water is cold;* தீயெவெய்யது *the fire is hot.*

Hence we perceive the etymology of the word அடியேன், which is so frequently used. It is an appellative from the noun அடிமை *servitude*, and, as its termination implies, has the force of a verb, of the first person singular, and signifies, *I am a servant.* To use this word like a noun, as அடியேன், அடியேனை, அடியேனால், அடியேனுக்கு, &c. is erroneous: for the noun is not அடியேன், but அடியன், அடியள்; or அடியான், அடியாள். Custom may sanction this error in the common dialect, but it is altogether inadmissible in this.

நல்லென், இல்லென், அல்லென், and similar words, being appellatives, are conjugated, in this dialect, like verbs: thus, நான் - நல்லேன், இல்லேன், அல்லேன்; நீ நல்லை or நல்லாய், இல்லை or இல்லாய், அல்லை or அல்லாய்; அவன் - நல்லன் or நல்லான் &c. அவள் - நல்லள் or நல்லாள்; &c. அது நல்லது or நன்று, இல்லது or இன்று, அல்லது or அன்று; நாம் - நல்லேம் or நல்லனம், &c. நீர்நல்லீர் &c. அவர்நல்லர் or நல்லார், &c. அவைநல்லன or நல்ல, இல்லன or இல்ல, அல்லன or அல்ல.

In common Tamil, when a person or thing which is produced, is not that which we want, we apply the word அல்ல indiscriminately to either: as, நானல்ல, நீயல்ல, அதல்ல, அதுகளல்ல. In this dialect, on the contrary, when we make a simple denial as to the essence of any person or thing, the word அல்லென், must agree in gender with the object to which the negation refers: thus, நானல்லேன் *I am not the person*, இதன்று இல்லது *this is not the thing:* so நீரல்லீர், அவையல்ல or அல்லன: and when we make a negation respecting one person or thing, and an affirmation respecting another, the word அல்லென் must agree in gender with the object to which the affirmation refers: thus, I see something at a distance, but doubt whether it be a man or a horse; on ascertaining the point, I say, *it is not a horse, but a man;* which must be rendered,

குதிரையல்லன் மனிதன்; and, if I make the affirmation respecting the horse, மனிதனன்று குதிரை. With regard to the number of அல்லன், the principle of concordance is the same: thus, to express *there are not several men, but one*, I say, பலரல்லரொருவன்; and vice versâ, ஒருவனல்லர் பலர். So likewise, if I deny that there are several things, but affirm that there is one, I say, பலவையல்லவொன்று *there are not several, there is one:* and, vice versâ, ஒன்றல்லபலவை *there are several; not one only.*

The mode in which appellatives are conjugated must be carefully observed, as it will elucidate many passages, which would, otherwise, be extremely obscure. The following quotation contains several examples of the rules on this head. The stanza is of the kind called Viruttam but is to be read, as will hereafter be explained, with the same cadence as that termed Veu'bâ.

சீரெல்லா முள்ளுடையை தீதெல்லா நீங்கொளியை
சேரொல்லா மேவல்வலியை நேரிலியை நீ
யாரெல்லா மென்பாடுகவிழ்ந்துமெய்யே யே றீ
பாரெல்லா முனைவணங்கயாதவாறென்னே

The appellatives உடையன், ஒளியன், வலியன், இலியன், are here used as verbs, in the second person singular, உடையை, ஒளியை, வலியை, இலியை. The stanza is rendered, *O Lord! thou hast all good within thee. Thou, who art exempt from all evil, appearest with splendour. Thou art omnipotent and without equal. Thou rejoicest the world. Who can declare all thy perfections? If thus it be, then, wherefore does all the world neglect to worship thee?*

XV. There is yet one remark, which, though it belongs more immediately to the conjugation of verbs, I shall introduce here, in order to complete the subject of appellative nouns.

Appellatives, when conjugated as verbs, are inflected with the regular verbal terminations, (of which in the proper place,) except in the third person singular of the neuter gender, which takes several forms, and terminates in அது, றது, ற்று, or டு. It may be stated as a general

rule, that the third person singular neuter may always take the termination அது: thus, மலையினது, உளினது; but since this is likewise the termination of the sixth case, or genitive, it is seldom used, except in appellatives formed from the 5th class of primitives by altering or abbreviating the proper noun, as explained above: for, it then admits of no ambiguity: thus, கொடியது or கொடிது *it is cruel*, கரியது or கரிது *it is black*.

With regard to other appellatives the following rules are to be observed. First. Those derived from nouns ending in ஐ, ர், ய், form the third person neuter singular by adding the termination த்து to those nouns: thus, உடை *possession*, app. உடைத்து; தீமை *evil*, app. தீமைத்து; நடை *progress*, app. நடைத்து: thus, also, பெயர் *a name*, app. பெயர்த்து; ஊர் *a village*, app. ஊர்த்து; பொய் *a lie*, app. பொய்த்து; மெய் *truth*, app. மெய்த்து, Example:

பல்லார்பகைகொளலிற்பத்தடுத்ததீமைத்தே
நல்லார்தொடர்கைவிடல்

திருவ-ளுவ, அதி-ம, குற.

Here தீமைத்து is the same as தீமையதாகும்; *it is worse*. The passage is rendered: *To lose the friendship of the good is tenfold worse, than to be hated by the many.*

Secondly: those derived from the oblique in இன், form the appellative by changing the ன் to ற்று: as, வில்லின், app. வில்லிற்று; பொறியின், app. பொறியிற்று, இருளின், app. இருளிற்று: thus, in the verse quoted in P. 16, we have எல்லையிருளிற்றுசி &c.

Thirdly: those derived from nouns in ல், form it by changing the ல் to ற்று: thus, மேல் *above*, app. மேற்று; முதல் First, app. முதற்று; வெயில் *heat*, app. வெயிற்று: thus, a certain poet has பொருள்பொழிவார்மேற்றேபுகழ், *Praise is heaped on those who pour forth their wealth.* Here, மேற்றேபுகழ் has the force of மேலதேபுகழ்.

Fourthly: those derived from nouns in ள், form the appellative by changing the ள் to ட்டு: thus, மாரிநாள் *winter*, app. மாரிநாட்டு; so that இப்பயிர்மாரிநாட்டு is a complete proposition signifying, *this is a*

*winter crop*, or *this kind of cultivation is proper to the rainy season:* so also அபபயிர்கோடைகடடு *that is a summer crop*, or *that kind of cultivation is proper to the summer season*: and, as ண் is changed to ட், (see VI. 4,) a third person neuter singular is formed from கண், the sign of the seventh case, by changing the ண் to ட்டு: in this form it becomes a verb, and renders the sentence complete. Example.

அனபறிவுதேறறமவாவினமையிநநானகு
நனகுடையானகடடேதெளிவு
திருவ - ளுவ, அதி - ரு, குற.

*He who hath these four qualifications, loyalty, wisdom, decision, disinterestedness, with him is perspicuity (of counsel) found.* Here கட்டு has the force of கண்ணதாம, (Lat. est opud) is with. The meaning is; *Love towards the king, skill in the law, decision of opinion, and disinterestedness, are four qualifications, with the possessor of which the best counsel is found.*

This rule shews, that the words திருட்டு and பொருட்டு which, in common Tamil, have come to be used as nouns, are, in fact, appellatives, of the third person singular neuter, from திருள and பொருள. We have stated, in the other grammar, No. 107, that the third person neuter of the preterite serves for a verbal noun: the third person neuter of appellatives may be used in the same way, both in the singular and plural, thus, in a late example, we had இருளிறறி which is the same with இருணடதாகி: so for the plural; பலநிறததனவாயமலரோ *flowers variegated with many colours.*

I shall conclude this Section by adducing as an example, a Ven'bà, in which the third person neuter singular of the appellative is used throughout:

வெறபிறநெறசெம்பொனவிரிகடறறேறவெணமுததம
பொறபிறருமபுமுகைததேததனவி னம
கறபிறநேற
பெணணைமுதுகலலெறநததேபோபபொருளினபம
கணணைபுருசெயததையநதேதக ண

Here the appellative பொறிதிருமம is used for the verbal of the preterite. and the others, as verbs, in the third person neuter singular. The sense is the same as if the author had written, செம்பினதாகுகு செமபோகா &c. The meaning is: *Gold is in the mountain, pearls are in the sea, and the sweetness of the honey lies in the beauteous flower buds: so chastity is the beauty of a woman, durable riches are found in virtue, and benevolence is the embellishment of the eye.*

I have dwelt the more at length on appellatives, because in them, principally, consist the peculiar character and difficulty of the syntax in this dialect.

## SECTION THE THIRD.

### OF NOUNS ADJECTIVE.

XVI. In the other grammar we stated, that adjectives, as சில *few*, பல *many* &c. are called உரிச்சொல். But of words expressing mode, which are all comprehended by the Tamils under this general term, many in this dialect, are joined, not only as adjectives to nouns, but also as adverbs to verbs: thus, கனி, தவ, சால, உறு, கழி, கூர், all which are terms of increment, are joined with nouns; as, கனிதவத்தோன் *an austere penitent*, உறுதுணை *effectual succour*; or with verbs; as, கனிசொன்னான் *he spoke much*, சாலக்கொண்டான் *he received abundantly*: thus, in the Rámáyan`am of Camben, we have

கல்லும்புல்லுங்கரைந்துருகப்பெண்கனிநின்றாள்

where the word கனி is used adverbially, and signifies sweetly; the meaning being: *The maid stood, looking so sweetly, that the very herbage and rocks would have melted, had they beheld her*: so in another poet, the word கடி, which has various significations, is used in the same line, both as an adjective and an adverb.

கடிநுனைபடக்கழிமா - - - .ரி
கடிவிட்டுவிளைவின்மாயநதார்

*He swiftly discharging a shower of sharp pointed arrows, they suddenly perished.* Here கடிநுனை signifies a *sharp point*, and கடிவிட *to discharge swiftly*. All words of this kind will be found in the dictionary.

XVII. Adjectives are frequently formed from substantives. On this subject, I shall here add a few remarks to those contained in the other grammar.

First: the oblique of the noun is often used as an adjective; thus, சுடர்ப்பூணினமார்பு *a breast adorned with a glittering chain.* This is also done in prose: thus, in the work entitled Silappadigáram, we have மணவாயத்தென்றல் *the fragrant southern breeze*, நிழற்சோலை *a shady grove:* and in the same work போகசிறப்பிற்புகார்க்கோத்துக்கோவலன *Cóvalan a native of the city Pucàr of perpetual celebrity.*: where போகசிறப்பின, and கோத்து are used as adjectives.

Secondly: nouns substantive ending in மை express quality in the abstract: as, கருமை *blackness;* வெண்மை *whiteness;* அருமை *difficulty.* From such nouns, when the மை is preceded by உ, adjectives are formed in the following ways.—By simply dropping ஐ; so from அருமை, அரும்பொருள் *a difficult thing;* from பசுமை, பசுங்கிளி *a green parrot.*—By dropping மை; so from சிறுமை, சிறுபொருள் *a small thing.*—Or the மை being dropped the உ suffers elision, and இய is substituted: as, அரியபொருள், பசியகிளி, சிறியபொருள்.—Or dropping the மை, the consonant which preceded it, if a rough letter, is doubled: this method is used only when the following noun begins with a vowel which causes elision of the உ: thus from பசுமை, பச்சிலை *a green leaf;* from நெடுமை, நெட்டெழுத்து *a long letter;* from குறுமை, குற்றெழுத்து *a short letter.*—Or without doubling the consonant, the first syllable if short is made long, but the உ always suffers elision if followed by a vowel: thus, பசுமை, (1) பாசிலை *a green leaf;* கருமை, காரெலி *a black rat;* பெருமை, பேரொலி *a great sound.* But if the உ which preceded மை be annexed to one of the final consonants, the உ is dropped: thus, from பெருமை and கலம we form பெர்கலம.

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(1) It appears from Nannúl, that the word பசுமை may also become an adjective, before words beginning with க, ச, த, ப, by dropping மை, changing the second syllable to the nasal corresponding to each of those letters, and the அ of the first syllable to ஐ: thus, பைங்கிளி, பைஞ்சோலை, பைந்தார், பைம்பொன்.

These methods, however, cannot be indiscriminately used with all the nouns of which we are speaking ; some may become adjectives in all these ways, others, in some only : thus, from சிறுமை we have சீறடி, சிற்றடி, சிறுகால், சிறியகால்; from பசுமை, பாசிலை, பசிலை, பைங்கிளி, பசியகிளி ; from கருமை, காரகில், கரும்புவளை, கரியமுகம் ; of all the above appellatives the first syllable may be lengthened. But from அருமை, we have அரும்பொருள், அரியபொருள், and not ஆரொருநில் ; from புதுமை, we have புதுக்கலம், புதியகலம், or doubling the rough த, புத்தரிசி, not புதுதரிசி ; from நெடுமை, நெடுந்தெரு, நெடியதெரு : of all these we cannot lengthen the first syllable. From குறுமை we have only குறுந்தெரு ; கொடுமை, again, cannot double the rough ட, but may only be formed as in கொடுங்கோல், கொடியமனம்.

On this subject, Paran'anti himself tells us, in his Nannûl, that no rules can be given, but that we must observe the practice of ancient writers. I thought it right, however, to say thus much, in order that the student may know the etymology as well as the meaning, of such words. Information of this kind cannot be obtained from the dictionary, since these adjectives are never written separately, but are always joined to some noun which they qualify.

Thirdly : nouns ending in மை not preceded by உ, but either by ஐ, இ, ர், or ய், become adjectives by dropping மை, and taking ய : thus, from உடைமை *possession* is formed உடைய, from இனிமை *sweetness*, இனிய; from தீமை *badness*, தீய; from நொய்மை *tenderness*, நொய்ய. After these words, a rough consonant following is never doubled : thus உடையபொருள், இனியசொல், தீயநடம், நொய்யமலர். Many nouns which do not end in மை, but in ஐ annexed to some other consonant, add ய, as before, but undergo no elision : thus, from மலை *hill* comes மலைய; from வளை *bracelet*, வளைய ; from நனை *bud*, நனைய; from கை *hand*, கைய. Thus, in the poem Chintaman'i we have :

கவளையதில்லெழுருங்கனவியுநருமுமலர்
நவளையநாகமுகுவேகாலுகமுகநறிளர்ச
இவளையடுந்குபகைமேவளைகையோரெட்டுறாபு .
முவளைவளமேமறநுறிமுறறெறகதோநிறைவா
லைகமகவளையாநிலைபடமை — சீவக, கலி.

*Presenting the Nílam from the water springs, and the Sulli and the Nágam overspread with flower buds, the Cóngam, the Shen'bagam whose branches are covered with scented flowers, and the Véngei, he sang all the praises of the chief of deities.*

The poet here enumerates various kinds of flowers which Sivagan offers to his god, whilst repeating his praises. The word சுனை means a spring in the mountains; ய being added it becomes an adjective, qualifying the noun நீலம், and implying, that this flower grows in the water: நனை is *a flower* not yet blown; and ய being added, the sentence imports that the tree called Nágam was covered with buds: இணர் signifies *a flower*, சினை *a branch*; and ய being added to the latter, the meaning of இணர்ச்சினையசெண்பகம் is, *the flowery branched Shen'bagam.* Here இணர் is used in the oblique, and consequently, doubles the following rough consonant; it is employed as an adjective, *flowery*, in the manner already explained: நறுமை signifies *an agreeable scent*, and becomes an adjective in நாறிணர் *a fragrant flower*, according to a late rule.

Fourthly: words ending in மை preceded by any vowel except உ may drop the மை and be joined without any other change to the noun which they qualify: after these words, however, a following rough letter is doubled: thus, from தனிமை *unconnectedness*, we have தனிச்சொல் *an unconnected word*; from உரிமை *property*, உரிச்சொல் *a word of property*, i. e. *adjective*; from உடைமை *possession*, உடைப்பொருள் *things possessed.* Words, however, in which the vowel before மை is அ, become adjectives by dropping ஐ only: thus, from இளமை *youth*, இளம்பயிர் *young corn*; from பழமை *antiquity*, பழம்பகை *inveterate hatred.*

Sometimes the ம too is dropped, as இளவயது *youth*; and sometime the அ which remains, is changed to ஐய, as in இளையவயது, பழையபடி.

Fifthly: nouns ending in மை preceded by a consonant become adjectives by simply dropping the மை: thus, from வெண்மை *whiteness*,

we have வெண்குருகு *white heron*, வெண்கல் *a white stone*; from ஒண்மை *splendour*, ஒண்பொருள் *a splendid thing*; from வெம்மை *heat*, வெம்பகை *fiery hatred*, வெங்கணை *a fiery-arrow*; from செம்மை which among other significations, means *perfection* in any thing, come செந்நெல், *ripe paddy*; செந்தமிழ் *the perfect or pure Tamil language*, செம்பொன் *pure gold*. We have already said that words which have ய before மை become adjectives by dropping the மை and taking another ய: thus, from செய்ம்மை *redness*, is formed செய்யகுருதி *red blood*; such words may, however, follow the present rule; and we may say செய்குருதி &c.

It has been stated, that the neuter singular of all appellatives may end in அது. If this termination அது be dropped, the remainder serves as an adjective in every gender: thus, from the appellative திறத்து we have திறக்கை *a strong hand*; from விரைவினது, விரைவினதேர் *a swift chariot*.

Certain adjectives, of the formation of which we have already spoken, may come also under this rule: thus, கொடிய may be referred to கொடியது; கரிய to கரியது; வெய்ய to வெய்யது; உடைய to உடையது &c.

Lastly: the nominative form is frequently employed, in this dialect, as an adjective, in every case except the vocative: thus, பூண்மார்பன for பூணையணிந்தமார்பன, கல்வீடு for கல்லாலாயவீடு, சாத்தன்மகன் for சாத்தற்குமகன், மலையருவி for மலையினின்றருவி, மலைச்சாரல் for மலையினது சாரல், மலைக்குகை for மலைக்கட்குகை.

This style of expression will appear, at first, somewhat difficult and obscure; but when practice and observation shall have rendered it familiar, it will not only be understood from the context, but its conciseness will be found elegant and pleasing.

## SECTION THE FOURTH.

### OF PRONOUNS.

XVIII. As pronouns in Latin Grammar are divided into primitives, derivatives, demonstratives, relatives and possessives, I shall treat of them according to this arrangement.

First: The primitive pronouns in this dialect are, நான், யான் *I*; நீ *thou*; நாம், யாம், நாங்கள், யாங்கள் *we*; நீர், நீயிர், நீவிர் *ye*; எல்லீர் *all ye*. They are inflected with the terminations common to other nouns. (See Chap. II. Sec. 1.) In order, therefore, to decline any one of them, it is sufficient to know its oblique, or the intermediate change which takes place in passing from the nominative to the other cases. The oblique of நான் and யான், is என்; which, with the addition of the casual terminations, gives என்னை, என்னால், எற்கு, or எனக்கு, என்னின், எனது, என்கண். The oblique forms of நீ, are, உன், நின், துன்: it is, therefore, declined, உன்னை, or நின்னை, or துன்னை; உன்னால், or நின்னால், or துன்னால், உனக்கு or துனக்கு; நிற்கு (1) or நினக்கு: &c. •The oblique forms of the first person plural are, எம், நம், எங்கள், நங்கள். These give எம்மை, நம்மை; எங்களை, நங்களை; எம்மால், நம்மால்; எங்க

(1) This form is disallowed in the Grammars and even by Beschi himself in his Tonnúl Vilácam, for though it be a rule that

னஃகான் றஃகா னான்கனுருபிற்கு
தொல் - புண - உக - சூத்.

*In the fourth case* ன், *(the termination of the oblique) is changed to* ற்.

Yet by another special rule, the application of the foregoing to நின் is expressly forbidden: thus in Nannúl

தன்னென்னென்பவற் றீற்று னவ்வன்மையோ
டுறழுநின்னீ றியல்பாமுருபே
நன் - மெய - ம௫ - சூத்.

•*The final* ன் *of the words* தன் *and* என், *are changed into the rough letter* ற்; *but the final of* நின் *is retained.*

Nevertheless, examples of நிற்கு are found in Chintáman'i and other poems; and therefore it has been admitted in the present Grammar by Beschi, who following the old poets, has used this form in his Támbávan'i

ஞால், நங்காள்; எமக்கு, நமக்கு; எங்கட்கு, நங்கட்கு; or எங்களுக்கு, நங்களுக்கு; &c. The oblique forms of the second person plural are, உம, நும, உங்கள். These give உம்மை, நும்மை, உங்களை.

Observe that the double consonant in the middle of the foregoing and following pronouns may be written single: thus, for என்னை, எம்மை, நம்மை, தன்னை, தம்மை &c. we may write எனை, எமை, நமை, தனை, தமை. Observe, also, that the distinction which is made in common Tamil between நாம and நாங்கள், is not preserved in this dialect. In fact, நாங்கள், நீங்கள், அவர்கள், with their cases, are hardly ever used.

It has been stated, that the oblique of a noun may be substituted for any of its cases. It is the same with pronouns: thus, in Chintaman'i, we have என்னலாற்றெபாறுப்பார்யாரோ for என்னையல்லால், *who, except me, would forgive?* So, in the same work, எற்காணவந்தீர் for என்னைக் காணவந்தீர் *you came to see me.* Such instances, however, are rare.

XIX. Secondly: Derivative pronouns answering to the Latin *nostras* (*belonging to our sect or country*), *vestras*, (*belonging to your sect or country*), are formed, in this dialect, from the oblique plural of the primitive: thus, from நம, எம, are formed நமன், எமன், நமள், எமள், நமர், எமர், *nostras, nostrates, a person, or persons, belonging to our sect or country*; from உம, நும, are formed உமன், நுமன், உமள், நுமள், உமர், நுமர், *vestras, vestrates, a person, or persons, belonging to your sect or country*: from தம, the oblique of the pronoun தாம, (in like manner,) are derived தமன், தமள், தமர். All these are inflected by simply adding the casual terminations: thus, நமனை, நமற்கு, நமனொ, நம னால், நமளால், நமரால், &c. and so of the rest. These pronouns are seldom inflected, except in the plural, when they frequently mean *my, your, his, her, relations*, &c. Thus, in the poem Negizhdam by king Adiviram, we read:

ஊருநீர்க்கருங்கட்டுருத்தமானில் த
தருங்கடிமனைமயிலனித்தவானபொருள
மருவியமநுமையிலவழுங்குபானமையா
கிரவலர்தமரிஞமலியரால் ரோ

வெ - நளனறாதுசெனறபடலம - உ௰௩ - கவி.

*Since the well earned riches which we bountifully distribute in this world girt with the blue ocean, have the power of acquiring for us reward in the life on which we shall hereafter enter, the poor should be dearer to us than our own relations.* Here relations is expressed by தமர். So, in Chintaman'i we have கோனறமர், *the king's relations.*

XX. Thirdly: The demonstrative pronouns in this dialect, are, இவன *this man;* இவள *this woman;* இது, or இதன *this thing;* இவர் *these men,* or *women;* இவை *these things;* அவன *that man;* அவள, *that woman;* அது, or அதன *that thing;* அவர் *those men,* or *women;* அவை *those things;* and உவன, உவள, உது, உவர், உவை, which point to intermediate objects: thus, இவன, is *he who is near;* அவன, *he who is distant;* உவன, *he who is between both.*

Of these pronouns, those which are masculine and feminine are declined like the derivatives: thus, இவனை, அவனை, உவனை, &c. as are also the neuters, இதன, அதன. These last scarcely ever take இதனுக்கு, அதனுக்கு, for their datives, which are almost always இதற்கு, அதற்கு; although இவன &c. take இவனுக்கு, and இவற்கு &c. indifferently. The neuters இது, அது, உது, are declined thus: இதை, or இதனை; இதனால, or இதினால; இதற்கு; இதினது, இதின, or இதினின; இதினகணே; so also அது, உது. Their plurals இவை, அவை, உவை form the oblique by changing ஐ into அற்று: as, இவற்று, அவற்று, உவற்று. These, again, may take the termination இன; as இவற்றின, &c. and by adding the casual terminations to either form, we have இவற்றை, or இவற்றினை; இவற்றால; இவற்றுக்கு, or இவற்றிற்கு; இவற்றின, or இவற்றினின, இவற்றினது; இவற்றினகணே. So likewise with the other two.

There is one more demonstrative pronoun, தான *himself, herself, itself;* plural தாம, or தாஙகள. Each of these forms its oblique by changing ஆ into அ, as தன, தம, தஙகள; to which, as with the primitives, the signs of the cases are added: thus, தன்னை, தம்மை, தங்களை, &c.

XXI. Fourthly: In Tamil, there is no relative pronoun answering to *who, which;* but it's place is supplied in the manner explained in the

other grammar, No. 124. There are, however, the corresponding interrogatives, *who? what?* viz. for the singular masculine, எவன், யாவன; for the singular feminine, எவள், யாவள்; for both genders and numbers, ஆர், யார், யாவர்; for both genders in the plural only, எவர், யாவர். These are all declined like இவன், இவள், இவர், &c. For the neuter singular எது, யாது, யாவது; for the neuter plural எவை, யாவை. These are declined like இது, இவை, &c. Hence come the words எவரும், யாரும், யாவரும், *all persons;* எவையும், யாவையும், *all things.*

The word எவன், besides being used for the masculine of the interrogative *who?* serves also for the neuter of both numbers: as, எவனது *what is that?* எவனவை *what are those,* &c.

சிறைகாக்குங்காப்பெவன்செய்யுமகளிர்
நிறைகாக்குங்காப்பேத                லை
திருவ - கா, அதி - எ, குற.

*What avails the caution of imprisonment; the chief security of woman is her virtue.* Here, *what avails* it, is rendered by எவன்செய்யும். The word என் is used in the same way; whence the expression என்னாம் *what will happen? what will ensue?* Thus, again, Tiruvall'uver:

ஒலித்தக்காலென்னாமுவரி.

*What though the Sea roar?* i. e. it will not, on that account, pass its bounds. In the same sense is also used என்ன, or more commonly in this dialect என்னவோ. This may likewise be rendered *wherefore?* as, என்னவோ போவெனில் *if you ask, wherefore.*

Observe, finally, that for யாது, *what,* we may, by apocope, write யா; and that this is joined, not only with nouns, as, யாப்பொருள், யாகருத்தை, (in the same way as we say எப்பொருள், எக்கருத்தை, of which I shall presently speak); but also to verbs, as, யாசெய்தாய் *what hast thou done?* Example:

யாகாவாராயினுநாகாக்ககாவாக்காற்
சோகாப்பர்சொல்லிழுக்குப்பட்டு
திருவ - க௨எ, அதி - க௩, குற.

*Though you guard nothing else, guard your tongue; for ruin will ensue from licentious speech.*

XXII. Fifthly: The Tamils have no possessive pronoun; for, although எனது, நமது &c. are aptly rendered by the possessive pronouns *my, mine; thy, thine*; they are, in fact, either the genitive cases of யான், யாம், &c. as we have already seen; or they are compounds of the obliques என், நம், &c. with அது, and have the force of, *this belongs to me, to us,* &c. considered in either way, they may be used by themselves without a governing noun; and thus, to the question, *whose is this?* may be answered, எனது *it is mine.*

Besides the pronouns already specified, the Tamils have others, which may be termed pronouns adjective, and of which we have spoken in No. 48 of the other grammar. These are இந்த-இன்ன, or simply இ *this,* அந்த-அன்ன or அ *that,* எந்த-என்ன or எ *which?*

இ, அ, எ. They differ from the pronouns of which we have hitherto treated, for they have neither case, gender, nor number; but are used as adjectives, which, in this language, must always be joined to substantives: as, இந்நகர், இவ்வாழை, இக்கை. Respecting these pronouns, I have one remark to add to what I have said in the other grammar. The adjective letters இ, அ, எ, may be joined not only with all nouns, but also with participles: for, these, although they are formed from verbs, are termed பெயரெச்சம், *defective nouns:* thus, இச்சொன்னவுணர்ச்சி *this instruction which is imparted*; அத்தந்தபொருள் *that thing which is given*; எச்செய்தகருமம் *what work that is performed?* Nouns appellative, formed from substantives, even when conjugated as verbs, as already explained, may also take these letters: thus, இந்நூலெப்பெயர்த்து *what is the name of this science*; இம்மாடவ்வெற்பினவு *these bullocks are of that mountain*; நானிவ்வூரினேன் *I am of this village.*

XXIII. *Finally,* observe that, in this dialect, no use is made, *either* in the pronouns or the verbs, of that mode of expression according to which, in common Tamil, we employ நீர் and அவர் as honorifics for *thou* and *he*; for, even in commentaries, I have rarely seen என்றார், சென்றார், &c. as honorifics for என்றான், சொன்றான், &c.; and in the poets themselves, this figure is hardly ever found. The only instance which I have met with, is in the poem Chintâman'i, where it is used to express an overflow of love and joy; the story connected with it, is as

follows: The queen Vijeiyei, whilst pregnant of her first child, was forced to flee from an insurrection in which the king was assassinated by his prime minister: in her flight she was delivered of her son Sivagan, in a place appropriated to the burning of the dead, a spot considered particularly ill-omened and unclean. Here the child was found by a merchant, who, being ignorant of his parentage, took him away, with the design of bringing him up as his own. In the mean time, the queen retired to the desert, and spent her days in penance. At length the boy, arrived at manhood, having learned the particulars of his birth, and the place of his mother's abode, goes thither: the mother is delighted on again beholding her son, whom she now finds of ripened years, and renowned for his military exploits; and in a transport of joy and affection, immediately accosts him thus, சீவகசாமியீரோ. I shall give the whole stanza, as it exemplifies many of the foregoing remarks:

வாட்டடுற்றற்குருசிற்றனவினவாளமராகத்துநீத்து
காட்டகத்துமைமகீத்துயெதிடுயெற்காணவந்தீர்
சேட்டடுனமபருவுமார்பிற்சீவகசாமியீரோ
சூட்டார்குணாட்டுச்செந்தாமரையடிநோவவேவனாற்றா.

விமலையாரிலம்பகம் - உ௰௩ - கவி.

The mother, addressing her son, uses the words சாமியீரோ, உமமை, வந்தீர்; in all which, the plural is put honorifically for the singular.—வாட்டடுற்றற்குருசிற்றனவின, here, குருசில means *king*, and திறல *bravery* is used adjectively, by rule XVII. 2d. signifies *brave*; வாள means *sword*, but, by rule XVII is taken as an adjective, and the sense is the same as வாளாலெறியதிறல்: by rule VI. 5, ள is changed into ட, த into ட, and ல into ற, வாட்டடுறற்குருசில்; and by the same rule, since குருசில is the accusative, the ல is changed to ற, and the following த to ற; and one of these being dropped, we have குருசிறனவினவாளமராகத்து நீத்து. Here, as before, வாள has the force of வாளாலெறியுமமர்; அமர் signifies *battle*; அமராகத்து is the seventh case, கண், in treating of which, IX. 7. we stated, that for கண் other nouns may be used which denote place; அகம is a noun of this kind, and, since it ends in ம, its oblique is formed in த்து, according to the rules on that head; நீத்து, *by quitting*. காட்டகத்துமைமகீத்த, here காடு, the genus being put for the species.

signifies the same as சுடுகாடு *a place for burning the dead*, காட்டு is it's oblique, by rule VII. 4. and காட்டகத்து is the seventh case, as above; நீத்த, a participle preterite.—கயத்தியெற்காணவந்தீர், கயத்தி is an appellative feminine, from கயம், by rule XII. 3. and signifies *ill-omened*; எற்காணவந்தீர், for என்னைக்காணவந்தீர், என being used for என்னை, by rule XVIII. and changed to எற், by rule VI. 4.—செட்டிளம்பருதிமார்பிற்சேவக, சேடு means *beauty*, and, by rule XVII, its oblique சேட்டு, is used as an adjective, *beautiful*; இளம், an adjective, from இளமை, by rule XVII. 4. இளம்பருதி; *the sun newly risen*, which shines without scorching, to which the poet wishing to compare the youth's breast, instead of saying பருதியைப்போன்மார்பு, uses the word adjectively, by rule XVII. and writes பருதிமார்பு. This mode of expression may be referred to the metaphor, which is termed by the Tamils உருவகம், and is very common in this language; மார்பிற் is put for மார்பின், on account of the following ச, see rule VI. 4. and is the oblique of மார்பு, by rule VIII. 1st; it has here the force of the fourth case, by VIII. 4.—சேவகர்யீரோ, the vocative plural, by rule IX. 8.—உண்டரக்கூட்டச்செந்தாமரையடிநோவ, நோவ is put for நோக, as will be explained hereafter; தாமரையடி is a metaphor, as before, and is the same with தாமரையைப்போலுமடி. the poet praises the flower தாமரை for its colour, saying, that it has obtained the red hue which is infused into it, by drinking அரக்கு; in expressing this, he uses the word ஊட்டு, which is put for ஊட்டும், the participle future of the verb ஊட்டுதல் *to infuse*; and this, again, is used instead of the participle preterite, ஊட்டின, all which is accounted for in the rule which follows: lastly, செம், which, on account of the following த, becomes செந், is an adjective, from the noun செம்மை, by rule XVII. 5. The meaning of the stanza is:

*You are come, O Lord Sivagen, whose breast* (beams with mild splendor) *like the rising sun, to visit me ill-omened*, (wretch), *who quitted in the field of battle the king* (thy father,) *valiant in war, and abandoned you in the burning place of the dead*, (you are come) *paining your feet, which are as the red Tâmarei imbued with the* (rich) *colour of the lac that it has sucked up.*

I was induced to parse this stanza thus minutely, because it affords no less than four and twenty examples of the foregoing rules.

# APPENDIX.

XXIV. I shall here offer some observations, to complete the chapter on nouns.

It was stated, (XII. 3d,) that many nouns of two short syllables, and ending in ம், may also terminate in ன்; as அறன், மனன், குணன்: but that the rule is not general, and that we ought to follow the practice of ancient writers. I have now to observe:

First: Many nouns ending in ம், and consisting of two syllables, of which the first is long, frequently change the final அம் into உ; as, for யோகம், யோகு: but I have never seen an instance of this, except when there followed a word beginning with a vowel, by which the உ was cut off: thus, in a verse of which I shall speak hereafter we find the word ஏமாற்றல்; where ஏமு is used for ஏமம் *custody*, and the உ is cut off by the following ஆ of the verb ஆற்றல் *to do*. Hence, ஏமாற்றல் is rendered *to guard*. A certain author uses கீழுணட for கீழமுணட; and, in the same way, காமுற்று is put for காமமுற்று. Some polysyllables, even though short, follow this rule, either with, or without the elision of the final உ. Thus, Tiruvall'uven has நடுக்கற்றகாட்சியவர், for நடுக்கமற்றகாட்சியவர் *the man of knowledge is without wavering*: thus, also, உலகு for உலகம். But here, also, we must be guided by the practice of the ancients.

Second: It has been stated, that இது, அது, may become இதன், அதன். I have here to add that verbals in து follow the same rule; thus, வருகின்றது or வருகின்றதன்; வந்தது or வந்ததன்; வருவது or வருவதன்: also ஆவது or ஆவதன்: and for யாவது, யாவதன்; and for யாது, யாதன். All these words are declined like இவன்; so that we frequently see ஆவதற்கு, வருவதற்கு, வந்ததற்கு, &c. used as datives.

Third: We stated, in the other grammar, that nouns of number are declined through all the cases, and that all numerals below a thousand end in உ; these may also end in அன்: thus ஒன்றன், இரண்டன்; மூன்றன், நான்கன், ஐந்தன், ஆறன், ஏழன், எட்டன், ஒன்பதன், இருபதன், முப்பதன், &c.

I have not, however, seen (*) பத்து, and நூறு, varied in this way: these words, when they terminate in ன, are inflected like இவன், and may then be used as adjectives (ordinals); so that ஆறன், ஏழன், &c. mean either *six*, *seven*, &c. or the *sixth*, the *seventh*, &c. Thus, in Nannúl, we have ஆறனுருபு, ஏழனுருபு, for ஆறாமுருபு, ஏழாமுருபு.

## CHAPTER III.

### OF THE VERB.

XXV. Verbs, which are termed வினை, are not denoted in this, as in the common dialect, by the verbal in கிறது, but by the verbal in ல்; as, செய்தல் *doing or to do*, படித்தல் *reading or to read:* under this form, they are given in the dictionary. Those which, in common Tamil, end in கிறது, in this dialect terminate generally in தல்; and those which end in க்கிறது, in த்தல்: thus, பணிதல் *to worship;* அறிதல் *to know;* உணர்தல் *to understand;* அடித்தல் *to beat;* படித்தல் *to read, learn;* படைத்தல் *to create.* Some ending in கிறது terminate in ல், without the த: as செய்யல் *to do;* பெய்யல் *to rain;* அணியல் *to adorn;* பணியல் *to submit.* Those, however, which have உ before கிறது, usually change the உ into அ, and add ல்; as, தடவல் *to stroke or rub;* உதவல் *to assist;* சொல்லல் *to say*, கொள்ளல் *to buy*. Nevertheless, they may terminate according to the general rule: as, தடவுதல், உதவுதல், சொல்லுதல்.

XXVI. We stated, in the other grammar, that many verbs which, properly, end in க்குகிறது, are made, by syncope, to terminate in க்கிறது; when, according to the general rule there laid down, they form their pre-

(*) It is singular that Beschi should not recollect having met with these words used with the termination அன், since, though not common, they occur in works on grammar, with which he must have been acquainted: for instance.

ஒன்றுமுதலொன்பானிறுதிமுன்னர்
நின்றபத்தனொற்றுக்கெடவாய்தம
தொல். குற்றியலுகரப்புணரியல் - ௩௩. சூ.

நூறுயிரமுன்வருஉங்காலை
நூறனியற்றைமுதனிலைக்கிளவி.
தொல். குற்றியலுகரப்புணரியல் - ௬௭. சூ.

terite in கினேன் : of this kind are, அடக்கிறது *to refrain;* முடுக்கிறது *to urge.* But since these verbs ought properly to end in குகிறது, in this dialect, according to the rule just laid down, they drop கிறது, change the உ into அ, and take ல், so that they become அடக்கல், முடுக்கல்; are also அடக்குதல், முடுக்குதல்: this removes all doubt respecting the formation of the preterite; if, for example, the verb be தீர்தல் *to renounce*, the preterite must be தீர்த்தேன்; if நீக்கல் *to avoid*, நீக்கினேன்.

XXVII. The verbal of which we have been speaking is constantly and elegantly used in this dialect.

First: It is used as a noun, and inflected with all the cases: thus, போதலைவிலக்கினான் *he prevented the going;* சொல்லாலறிந்தேன் *I apprehended through the medium of speech;* கொள்ளலினீதலினிது *giving is more delightful than receiving;* உணர்தற்கட்புகழ் *knowledge is the object of praise.*

Secondly: It is sometimes used absolutely: as, அறிதற்பொருட்டு *for the sake of knowing;* போதற்காரணமாக *on account of going.* For instance, a person observes something moving, and doubts whether it be an ox or a man; at length, he perceives some signs by which he knows that it is a man. I say of him மகற்றுணிந்தான் *he ascertained it to be a man*, that is, மகனியிருக்கிறதென்று துணிந்தான்.

Third: It is often used for the infinitive: as, செயல்வேண்டும் *it is necessary to do;* போதல்விலக்கினான் *he prevented going;* பாடல்கற்றான் *he learned to sing.*

## SECTION THE FIRST.

### OF THE INDICATIVE.

XXVIII. Of the five moods, this language wants the optative and subjunctive; and of the five tenses, the imperfect and the preter-pluperfect. These deficiencies are supplied in the manner described in the grammar of the common dialect. I proceed to treat of the indicative.

XXIX. In conjugating the verbs, the same terminations serve for the present, the preterite, and, with certain exceptions, for the future; this last tense having, in this dialect, some that are peculiar to itself, of which I shall speak in the proper place.

The terminations common to all are:

For the first person singular, என், ஏன்: as, நடந்தேன், நடந்தனென், *I walked.*

For the second person singular, ஆய், ஐ, இ: as, நடந்தாய், நடந்தனை, நடந்தி, *thou walkedst.*

For the third person singular masculine, ஆன், அன்: as நடந்தான்; நடந்தனன்; feminine, ஆள், அள்: as நடந்தாள், நடந்தனள்; neuter து, as நடந்தது *it walked;* or in the preterite, it has றது, when preceded by இ: as, சொல்லினது or சொல்லிற்று; ஆயினது, ஆயிற்று, போயினது, போயிற்று; in the future, the termination of the third person neuter singular is உம்; as, நடக்கும்.

For the first person plural, ஆம், அம், எம், ஏம், ஓம்: as, நடந்தாம் நடந்தனம், நடந்தெம், நடந்தனெம், நடந்தோம், *we walked.*

For the second person plural, ஈர், இர்: as நடந்தீர், நடந்திர், நடந்தனிர், *you walked.*

For the third person masculine, and feminine, ஆர், அர்: as, நடந்தார், நடந்தனர் *they walked;* for the neuter, அ: as, நடந்தன, or simply நடந்த: thus, in the poem Negizhdam at the close of a stanza, the author, speaking of the clouds, says, உருக்கொண்டுமீண்ட *having acquired a form and returned*, for மீண்டன; and in another stanza: பொன்னி னருள னிறைமேலவனைக்கொடைபோன்மெனப்பொழிந்த *the clouds in liberality like him* (the king) *poured down* (rain abundantly), for பொழிந்தன. In like manner for (*) சொரிவனபோல we find சொரிவபோல், for செய்தனவாதலில், செய்தவாதலில்; for (‡) மிக்கனவாகி, மிக்கவாகி. Sometimes, though rarely, கள் is added in the plural; not only in the second and third persons, as நடந்தீர்கள், நடந்தார்கள் *they walked;* but also in the first, as நடந்தேங்கள், நடந்தனங்கள், நடப்பேங்கள், நடப்பனங்கள்.

XXX. First: The present tense, called நிகழ்காலம், is formed either, as in the common dialect, in கிறேன், which mode is hardly ever used;

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(*) சொரிதல் to pour.

(‡) மிகுதல் to abound.

or in கின்றேன் : or by adding நின்றேன் to the negative form. (†) The sense of the compound is, however, positive; and this is accounted for by the use of the negative form for the positive gerund: as, for நடவா, செய்யா, for நடந்து, செய்து; which will be explained in the proper place. The present tense, then, may have any of the following forms: நடக்கிறேன், நடக்கின்றேன், நடவாநின்றேன், நடக்குகின்றனென், நடவாநின்றனென், &c. To conjugate these forms, it is only necessary to add the abovementioned terminations, for the several persons.

XXXI. Secondly: With respect to the preterite, I have nothing to add to what is contained in the other grammar; so that, to the following preterites, நடந்தேன், படித்தேன், நீக்கினேன், செய்தேன், &c. we have only to affix the terminations abovementioned. I have, however, seen, in old authors of repute, several preterites for which I can find no rule. Such are the following: நிறீஇனன் for நிறுத்தினன் *he caused to stop*, (v. a.) தழீஇனன் for தழுவினன் *he embraced*, கழீஇனன் for கழுவினன் *he washed*, விழீஇனன் for விழுந்தான் *he fell*, வெரீஇனன் for வெருவினன் *he feared*, இரீஇனன் for இருந்தான் *he was*, எழீஇனன் for எழுந்தான் *he arose*. From these instances, I think we may deduce this general rule: all verbs, of which the preterites end in உவினேன் or உந்தேன், may drop this termination, and, taking ஈ, have, by அளபெடை, ஈஇனேன்: thus, கழுவினேன், கழீஇனேன், &c. இருந்தேன், இரீஇனேன், &c. From these words, you will often find நிறீஇ, கழீஇ, &c. for the gerund; and for the participle preterite, by adding ய to the gerund, நிறீஇய, தழீஇய, கழீஇய, &c. I have also met with கொளீஇ and கொடு, for

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(†) According to the Tamil grammarians the termination is ஆநின்றேன்; so that it does not appear necessary to account for this formation, by supposing, with Beschi, that நின்றேன் is added to the negative form.

ஆநின்று கின்று கிறு மூவிடத்தின்
ஐம்பாலிக் கழ்பொழுதறைவினையிடைநிலை.

ஆநின்று — கின்று, & கிறு *are the characteristick syllables of the present tense of the verb in the three places* (persons) *& five Pàlds* (2 numbers and 3 genders.)

நன் - பதவியல் - ௧௩.

கொண்டு ; வயிறு for வயிர்த்து ; செறி for செறிந்து, தெறி for தெறி, and that for தெரிந்து. Example :

சலத்தாற்பொருள்செய்தேமார்த்தல்பசுமட்
கலத்துணீர்பெய்திரீஇயற் று
திருவ - காமெ, அதி - ம, கூஎ.

Here, பெய்திரீஇயற்று is put for பெய்திருத்தற்று. The meaning is : *To guard with anxiety ill-gotten wealth, is like trying to keep water in an unbaked earthen vessel.* Another author has :

வெரீஇயபுட்குலமெழுந்தலறியபின்
*The flock of birds frightened rose up and screamed.*

XXI. Thirdly : The future is formed according to the rules laid down in the other grammar. Those verbs, however, which I have there stated to have their future in வேன், may, in this dialect, form it also in குவேன், thus, செய்குவேன் from செய்தல் *to do*, அணிகுவேன் from அணிதல் *to adorn*. Besides the common terminations for the first person, ஏன், என் ; as, செய்வேன், செய்குவேன் ; நடப்பேன், நடப்பென் ; this tense has likewise அல் and அன் : as நடப்பல், நடப்பன் ; காண்பல், காண்பன் ; &c. It also terminates in உ : as, வாழ்கு, கூறுகு, சொல்லுகு, வருகு, for வாழ்வேன், கூறுவேன், சொல்லுவேன், வருவேன் ; and உண்டு, செய்கு, சேறு, for உண்பேன், செய்வேன், செல்லுவேன். By adding ம் to these, we get the first person plural : as, வாழ்குதும், கூறுதும், உண்டும், செய்கும். Thus, in the opening stanza of Chintàman'i, we have தேவாதிதேவனவன்சேவடிசேர்துமன்றே, *we will approach the rosy feet of the God of gods*, for சேர்வோம். The other persons take only the common terminations. அ being that of the third person neuter plural, we have நடப்பன ; இரிவன ; செய்வன, or செய்குவன ; மலர்வன ; தீய்குவன.

The second person of the imperative, with the addition of ப or மார், serves for the third person masculine plural of the future : thus, ஏவப, ஏவமார் ; நடப்ப, நடமார் ; கேட்ப, கேண்மார் ; மொழிப, மொழிமார் : accordingly we find ஏவப்பலரே, மொழிப்புலவர், for ஏவமார், மொழிவார்.

Sometimes மனோர் is used with the same force as மார் : as, ஏவமனோர், for ஏவமார், மொழிமனோர், for மொழிவார். The ancient and celebrated

author Tolcáppianár, in his grammatical writings, frequently uses this form: as என்மனார்புலவர், மொழிமனார்புலவர். Sometimes, too, the short syllable மர் is put for மார்: as, என்மர், மொழிமர். Example:

தேவனே மகனலன் செல்வனென் மரும்
பாவையே தோற்றனள் பாரின்மற் றென்மரும்
சிந்தாமணி - கனகமாலையாரிலம்பகம் - நாஅயிரு - கவி.

*Some said, that king is a deity and no man; other said, a* (meritorious) *penance hath his wife performed in the world.*

Here, என்மரும் stands for என்பாரும். So Pavan'anti, in his Nannúl, often has என்மருமுளரே, *there are some who say*, &c.

XXXIII. To the remarks on the indicative of the negative verb, contained in No. 14 of the other grammar, I have here to add:

First: That the third person neuter singular may reject து: as, நடவா, செய்யா, ஆகா. By adding வன் to these, we have the plural: as, ஆகாவன், நடவாவன், செய்யாவன், இரியாவன்.

Secondly: In forming the negative, it is common to use the appellatives இல்லை, அல்லை, of which we have spoken in rule XIV. The compound, which is conjugated through all the persons, is obtained, by affixing those appellatives, either to the imperative of the positive, or to the participle preterite: as, நானபேசல்லேன: or more frequently with a single ல், பேசலேன; நீபேசலை; அவனபேசலன; அவளபேசலள்; அதுபேசலது; நாமபேசலேம, or பேசலம்; நீர்பேசலீர்; அவர்பேசலர்; அவைபேசல, or அவைபேசலன: thus, உண்டிலேன, உண்டிலை, உண்டிலன, உண்டிலள, &c.

## SECTION THE SECOND.

### OF THE IMPERATIVE.

XXXIV. In addition to my remarks on the imperative, called ஏவல், which are given in No. 68 of the other grammar, I shall here notice certain peculiarities of that mood in this dialect.

First: உ is scarcely ever affixed to the imperative, except it be joined to a rough letter: as, அடக்கு, வாழ்த்து, விடு, where the உ remains. Hence,

while, in common Tamil, we write உண்ணு, தின்னு, சொல்லு, &c. in this dialect, we use உண், தின், சொல், &c.

Secondly: By adding மோ to the above, we have another form for the second person singular: thus, உண் becomes உண்மோ; உணா, உணாமோ; கேள், கேண்மோ; சொல், சொன்மோ. In the two last instances; ள் and ல், being followed by ம, are changed to ண் and ன, respectively.

Thirdly: By adding தி to the same abbreviated imperative, we get a third form for the second person singular; and by adding தீர், one for the plural: thus, from அருள், அருள்தி; and from போ, போதி. However, I have never seen கேள்தி formed from கேள்; the word becoming கேட்டி, on account of the meeting of ள் and த: so, for the plural கேட்டீர், போதீர், &c. In the Ràmàyan'am of Camben, a devotee named Gaudamen, discovering that his wife Agaligei had yielded to the impure embraces of the god Dévéndren, curses her with this imprecation; *become stone.* The passage is,

மெல்லியலாளைநோக்கி விலைமகளனைய நீயுங்
கல்லியலாதியென்றான்
பாலகாண்டம் - அகலிகைப்படலம் - ௮௰, கவி.

*Looking on the slender formed* (Agaligei) *he said, oh thou who art like to a mercenary strumpet, be thou transformed to a stone!* Where ஆதி is the imperative of the verb ஆதல் *to become.* Observe, that we must not add the terminations தி and தீர் to வா and தா, but to வரு and தரு, which would be the regular imperative, according to the general rule.

The last mentioned form is also used for the second person singular of the preterite: thus, a certain poet has, விடுதியேல் கெடுதி, *if you have dismissed* (him,) *you have ruined* (yourself.) Another author has, காணாது போதியே *thou wentest without seeing.* This must not be condemned, as being either obscure or absurd: in Latin, *veni* is both the second person singular of the imperative, and the first person singular of the preterite; *sequere* is the second person singular, both of the imperative, and of the present; and *amare* is, at the same time, the second person singular of the imperative passive, the second person singular of the

present passive, and the infinitive active. Many other instances might be adduced. This double use of the same word is not productive of any ambiguity.

Fourthly: It is still more common to use the second persons singular and plural of the negative verb, for the second persons singular and plural of the imperative positive: as, கேளாய் *hear thou*; கேளீர் *hear ye*. It is of consequence to attend to this use of the word; for I can state from experience, that, until I became acquainted with it, it gave me no small trouble.

**XXXV.** The second person plural, besides the forms already specified, as கேட்டீர், இருந்தீர், சொல்லினீர், வாரீர், கூறினீர், &c. has the following:

First: The following terminations, மின், மினீர், மிரோ, correspond, in the plural, with the singular termination மோ: (see XXXIII.) thus, உண்மின், உண்மினீர், உண்மிரோ, கொண்மின், கொண்மினீர், கொண்மிரோ, இருமின், இருமினீர், இருமிரோ, போமின், போமினீர், போமிரோ, சென்மின், சென்மினீர், சென்மிரோ.

Secondly: The same person may also be formed by affixing these terminations to the common imperative in உ: as, சொல்லுமின், செல்லுமின், வாருமின். But from வா and தா are formed வம்மின், தம்மின். Thus much of the imperative positive.

**XXXVI.** The prohibitive of the common dialect, as செய்யாதே, இரு யாதே, is rarely used; but this mood is formed:

First: By adding to the imperative positive, செய், இரு, சொல், &c. the terminations அற்க for the singular, and அற்பீர் for the plural. Example:

வியவற்கவெஞ்ஞான்றுந்தன்னைநயவற்கநன்றிபயவாவினை

திருவ - சய, அதி - கூ, ஞற.

*Think not highly of thyself at any time, neither delight thou in deeds which bring not forth good fruit.*

Secondly: By adding to the same word the termination அல், for the

singular: as, செயபேல, (*) பிரியேல், சொல்லேல், (†) அடையேல.
Thus, in the poem entitled Bàradam, we have:

ஆதவனே முனியேல் எனையாளுடையானவனே முனியேல்
ஈதவனே முனியேல் இதயத்திருப்பவனே முனியேல்
மாதவனே முனியேல் மகவெங்கனலானவனே முனியேல்
நீதவனே முனியேல் முனியேலெனநின்று பணிந்தனரே
இருடடிவென்றான்றுசருக்கம் - கூறிய - கவி.

*O thou, who art the sun, be not angry! Thou, who hast me for thy servant, be not angry! Thou whose penance is rewarded, be not angry! Thou who dwellest in my heart, be not angry! O thou husband of Latchimi, be not angry! Thou fire of intense heat, be not angry! Thou righteous one, be not angry, be not angry! So saying, they stood and worshipped him.*

Thirdly. By adding மின் to the negative in ஆ, for the plural: as, இராமின, செயயாமின.

Fourthly. It is also very common to form the plural of the prohibitive by affixing மின் to the verbal in ல்; (see No. XXV.) this letter being changed to ன், on account of the ம which follows: thus, from பாடல் *to sing*, comes பாடன்மின்; from விடல் *to leave*, விடன்மின; from கூறல் *to say*, கூறன்மின; from சொல்லல், சொல்லன்மின. Hence, சொன்மின or சொல்லுமின, means *say ye;* while சொல்லன்மின means *say ye not.* Thus, from அகலல் *to depart*, அகன்மின is formed from the imperative அகல், and has a positive sense, *depart ye;* but அகலன்மின is formed from the verbal அகலல், and has a prohibitive sense, *depart ye not.* Example:

ஆதன்னவனைச்சினியன்மினென்று
வேதம்முதனாதன்விலக்கினனால்
இரா - அதிகாய - பட - சக, கவி.

*The first Lord of the Védàs checked them, saying, be not ye angry against him who is a messenger.*

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(*) பிரிதல் to be separated.

(†) அடைதல் to obtain.

Here, from the verbal கலியல் *to be angry*, we have கலியன்மின் *be ye not angry*.

Fifthly, and lastly. As இ is the termination of the singular positive; so மோ, added to the verbal in ல், as in the last rule, is the termination of the singular negative: thus, செய்யன்மோ, பாடன்மோ.

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## SECTION THE THIRD.

### OF THE INFINITIVE.

**XXXVII.** Of the infinitive mood we have treated in No. 70 and 133 of the other grammar: I shall here add a few remarks.

**First.** In this dialect, the same verb has, in the infinitive, several terminations: as, நடக்க, நடப்ப; அழிக்க, அழிப்ப; துணிய, துணிக, துணிகுப; செய்ய, செய்க, செய்குப; காண, காண்க, காணிய; வாழ, வாழிய; நோக, நோவ, நோகுப; ஆக்க, ஆக்குக; நோக்க, நோக்குக.

When an infinitive, differing from the usual form, terminates in single க; as, துணிக, செய்க, ஆக்குக, it does not double a following rough letter, as it would in other cases. Example:

எண்ணித் துணிக கருமந் துணிந்தபி
னெண்ணுவமென் பதிழுக் கு
திருவ. சுயின. அதி, ௪ - குறள்.

*Consider before you resolve on a weighty action.*
*To resolve and say, we will consider hereafter, is an error.*

Another poet has

ஆகுவ துளதெனி லறநனி யாக்கு க
போகுவ துளதெனில் வெகுளி போக்கு க
நோகுவ துளதெனில் ஞான நோக்கு க
காகுவ துளதெனில் விரதங் காக்கு வே

*If there be aught worthy to be done—do charity.*
*If there be aught that should be avoided—avoid anger.*
*If there be aught that should be regarded—regard virtue.*
*If there be aught that should be observed—observe rites.*

Secondly. We stated, in the other grammar, that the infinitive may be used for the imperative, but that it expresses entreaty, rather than command. Pavan'anti in his Nannûl, after making the same remark, adds, that, in the higher dialect, when the infinitive is used in this way for any person, gender or number of the imperative, it denotes wish rather than command, being the form which we employ to express any desire of the mind. Hence, it answers to the present of the optative, a mood which does not exist in Tamil. Thus, பொறுக்கயானே *may I bear the evil!* நீபெறுக *mayest thou obtain!* நான்வாழ்க *may I live!* நீவாழ்க *mayest thou live!* நின்றந்தைவாழ்க *may thy father live!* சிறக்கநின்புகழே *may thy praise be celebrated!* யாமேவிளங்க *may we be manifest!* நீரேபொருமிய *approach ye!* அவரேதுணிக *may they be daring!* அதுவேவருக *may that come!* அவையேபழுக்க *may those things become customary!* Here, the infinitive has been used for every person number and gender of the imperative. Thus, also, நான்வாழிய *may I live!* நீவாழிய *mayest thou live!* இறைவன்வாழிய *may the king live!* நமர்வாழிய *may our people live!*

To the infinitive, thus used, ர் is sometimes added, as, நான்வாழியர், நீவாழியர்.

Thirdly. The infinitive is also used for the gerund, as shall be explained in the proper place.

XXXVIII. I shall here notice particularly the infinitive என்ன, or என, from the verb எனல் *to say*; the word being very frequently used in this dialect.

First. It is used for என்று: as, வந்தாயெனச்சொன்னான் *he said that thou camest*; இவனாரெனச்சொல்லைய *say thou who he is*. This use, as I shall hereafter explain, it has in common with other verbs.

Secondly. Affixed to certain words, which cannot be used alone, it gives them an adverbial signification: as, சிக்கென - பொட்டென - வெய்யென *swiftly*.

Thirdly. It denotes comparison: as, செஞ்சுடரெனவிளங்கினான் *he shone so, that he might be called the red sun*: i. e. *he shone like the red sun*. Thus, மரமெனவளர்ந்தான் *he grew like a tree*. In this sense, it may be joined to the gerund of the preterite: as, கொடுவீழ்ந்தெனவீ

ழ்ந்தாள *she fell as a creeper falls* (unsupported) புலிபாய்கேதென்னச்சீ றிவந்தான *he came furious as a bounding tyger.* Thus, instead of (*) கடித்தாற்போல், (†) நகைத்தாற்போல, we may say either கடித்தெ ன, நகைத்தென, as above; or கடித்தாலென; நகைத்தாலென.

Fourthly. The word என, or also எனு, is used for the conjunction உம், *and:* thus, நீயெனவவனென: with a verb; as நீயெனவவனெனவந்தீர், நானெனுத்தானெனுப்போவோம: thus, இம்மெனச்சாத்தனெனப்பேய ம்மெனவெழுவரும்வந்தார். In this way we may also use என்று and என்று, gerunds of the same verb: as, நீயென்று இம்மென்று இருவருமபோமின, இம்மென்று பொய்மமென்றுவகன்றார்.

Lastly. Observe, that the infinitive ஆக is frequently contracted by syncope to ஆ: thus, a certain author has, அருளேயுடலாவறனேயுயிரா க்கொண்டான, literally, *He took benevolence as a body, and virtue as the soul.*

## SECTION THE FOURTH.

### OF PARTICIPLES.

XXXIX. Concerning the participles, பெயரெச்சம், I have some rules to add to those which are given in No. 72 and 73 of the other grammar.

First. As there are three forms for the present tense of the verb, so are there three corresponding forms for the present participle: as, நடக்கிற, நடக்கின்ற, நடவாநின்ற.

Secondly. When the preterite of a verb terminates in இனேன, the preterite participle generally ends in இய: as, (‡) அடக்கிய, (§) வேண் டிய.

Thirdly. The participle of the future is expressed, as was mentioned in the other grammar, by the third person neuter singular of the future

(*) கடித்தல் to bite.

(†) நகைத்தல் to laugh.

(‡) அடக்கல் to restrain.

(§) வேண்டல் to intreat.

tense, which person always ends in உம்: thus, செய்யும், (*) நிமிரும், நடக்கும், வாழும். In the superior dialect, when this word is used as the participle, it may always drop the ம்: as, செய்யு, நிமிரு. In this case, if the following word begins by a vowel, உ also is cut off: as, கதிர்பரப்பிரவி *the beam-spreading sun*, for கதிர்பரப்புமிரவி, unless the participle consist of two short syllables, like (†) வரு, (‡) தரு, (§) பொரு, from வரும், தரும், பொரும்.

The உ may also be dropped though the following word do not begin by a vowel, provided the consonant to which it is joined, be among the finals: thus, நிமிர்கொம்பு, வாழ்குடி. This syncope cannot, however take place, if the உ be preceded by one syllable only, short by nature, and not containing a double consonant: thus, for வரும் we may use வரு, but not வர், although ர் is a final; but for வாரும், from the verbal வார்தல் *to pour*, we may use வார், since the உ is preceded by a long syllable. Accordingly, we constantly find the word ஆர் used, not for the pronoun *who*, but for the participle ஆரும், from the verb ஆர்தல் *to be filled*, whence it is aptly rendered by the adjective *full*.

But if the consonant to which உ is joined, be a final, and be doubled, the உ is dropped, together with its consonant, although it be preceded by one syllable only, and that short by nature: thus, from (‖) வெல்லும், வெல்; from (¶) உண்ணும், உண்; from செய்யும், செய்; from (**) துள்ளும், துள்; from (††) தும்மும், தும்.

Finally. If the consonant joined with உ be ய், preceded by more than one syllable, it may be dropped, together with the உ, even though it be not doubled: thus, from அறியுங்கலை - அறிகலை; from புரியுந்தவம் - புரிதவம்; from அறியும்பொருள் - அறிபொருள். But (‡‡) சாயும் and (§§) காயும் from சாய், and காய் cannot drop the ய் also, and become சா, கா; because,

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(*) நிமிர்தல் to stand erect or straight.

(†) வருதல் to come.

(‡) தருதல் to give.

(§) பொருதல் to fight.

(‖) வெல்லல் to conquer.

(¶) உண்ணல் to eat.

(**) துள்ளல் to leap.

(††) தும்மல் to sneeze.

(‡‡) சாய்தல் to decline.

(§§) காய்தல் to become dry.

although the preceding syllable be long, there is one only. Observe, that அணி and காய், with similar words, are also nouns; and that, when prefixed adjectively to other nouns, they double a following rough letter; which is not the case when they are used as participles: thus, அணிக்கலன் means *a beautiful necklace*, அணிகலன் *a necklace which adorns*: காய்க்கொம்பு is, *a bough having fruit*; காய்கொம்பு *a withering bough*.

Fourthly. The participle of the negative verb terminates in ஆ or த, as stated in the other grammar: thus, செய்யா or செய்யாத.

XL. It was stated, in the other grammar, that the participle future is used likewise for the participle present. I have here to add, that it may also be put for the participle preterite. Thus, in Nannùl (Part II. Chap. 3, Rule 13) the author remarks, that பொருங்களம் for instance, may, according to the context, signify, either பொருகின்றகளம் *the plain where they fight*; பொருதகளம் *the plain where they fought*; or பொருங்களம் *the plain where they will fight*. In that stanza of Chintàman'i, which was so fully explained in No. XXIII, we met with உண்டு, used for உண்டும், and contracted by syncope in உண்டாக்கு, on account of the following vowel. This word is the participle future; but as it was followed in the sentence by உண்ட, a participle preterite, it, likewise, had the force of a participle preterite; being put for உண்டபின்.

XLI. From any participle we may form verbals in அது, as was stated in the other grammar, No. 107. I have here to add:

First. That these verbals terminate, in the plural, in வை (*) or ன: thus, செய்கின்றவை, or செய்கின்றன; செய்தவை, or செய்தன; செய்வவை, or செய்வன. So also the negatives, செய்யாதவை, or செய்யாதன; as also செய்யாவன. They may also terminate in simple அ, as was stated in No. XIII. of this grammar: செய்கின்ற, செய்த, செய்வ.

Secondly, That the future verbal, in particular, is much used, in conjunction with the verb ஆதல், *to become*, in forming compound verbs. Such are நவில்வதானான் *he said*, for நவின்றான், செய்வதானேன் for செய்தேன் *I did*, செய்வதாவான் for செய்வான் *he will do*.

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(*) The termination is not வை, but ஐ; the வ being inserted by the rules of orthography: thus செய்கின்ற - ஐ, செய்கின்றவை.

## SECTION THE FIFTH.

### OF GERUNDS.

XLII. Of gerunds, (வினையெச்சம்,) we have treated in the grammar of the common Tamil, No. 71. There are several remarks to be added, which relate to this dialect.

The வினையெச்சம் is not exclusively a gerund, being applied to any part of the verb which is not conjugated by persons, except the participles; and although I have thought fit to include all these words under the term gerund, yet, as they are of every tense, they cannot all be rendered by the gerunds of the Latins. Concerning gerunds, the author of Nannûl says; (Rule 24, on the verb.)

செயது செயபு செயயாச செயயூச செயதெனச
செயச செயின் செயயிய செயயியர் வான் பான்
பாககு வினையெச்சம் பிறவைந தொன்றாறு
முககால முமுறை தரும

(Of the following) *gerunds* (the first) *five* (the following) *one* (and the remaining) *six belong to the three tenses in the order of succession*: that is, according to the order in Tamil grammars, the first five செயது-செயபு-செயயா-செயயூ-செயதென appertain to the past; the sixth செய to the present; and the remainder செயின-செயயிய-செயயியர்-வான-பான-பாககு- to the future.

The following remarks will explain this rule:

III.* First, Of the twelve words here enumerated, the first five are gerunds of the preterite.

1st, செயது. This is the form used in common Tamil: thus, செயது, படித்து, அடங்கி; எண்ணி.

2d, செயபு. This is obtained by adding பு to the common form of the imperative: thus, from (*) இறு is formed இறுபு; from உண், உண்பு; from (†) வாழ்த்து, வாழ்த்துபு; from அடக்கு, அடக்குபு; which words have

(*) இறல to be severed as a chain, rope, &c. (†) வாழ்த்தல to praise.

the same force as செய்து, இறந்து-உண்டு, &c. The verbs வருதல், தருதல், however, do not form this gerund from their imperatives வா, தா, but from வரு and தரு, which would regularly be their imperatives according to the general rule: thus, வருபு, தருபு, for வந்து, தந்து.

3d, செய்யா. This is the negative, (see No. XXX.) and is used for the positive gerund, in the same way as we stated எனா to be used for என்று: thus, (*) எழா for எழுந்து; உண்ணா for உண்டு; கூடா for கூடி. Example:

என்றிறைவிடைகொளலிறைஞ்சியெழா
வன்றுணைவயிரச்சிலைகைக்கொடுவான்
பொன்றுகிற்கவசம்புகுதாமுகிலி
னின்றனனிமையோர்கணங்கணடுங்கினார்

இரா - அதிகா - வதைப்பட - ௰௪கவி.

*Permission being thus given to him, he made obeisance; and arising, he grasped his well-strung adamantine bow, and clothing himself in his coat of golden mail, stood in semblance as a* (threatening) *cloud.—The never-slumbering* (gods) *trembled.*

The poet is relating, that Adicàyen, having obtained permission from Ràvan'en, his father, rises up, seizes his arms, and prepares for battle. In this passage, எழா is used for எழுந்து, and புகுதா (†) for புகுந்து. புகா &c. may be used in the same sense.

4th, செய்யூ. This is used for செய்து: thus, எழூ, உண்ணூ, &c. but this is inelegant.

5th, செய்தென. This is obtained by affixing the word என to the common form of the preterite gerund; as, வந்தென, படித்தென; which have the same force as வந்து, படித்து. We stated in No. XXXIII. that the word என is used to denote comparison: hence, the foregoing examples may also be rendered by வந்ததுபோல, படித்ததுபோல.

The verbal in ல், with the addition of உம், is not unfrequently used for the preterite gerund: thus, for கேட்டு, கேட்டலும; for சொல்லி, சொல்லலும; for செய்து, செய்யலும; for படித்து, படித்தலும; &c.

Respecting the use of the preterite gerund, I have to remark: first,

(*) எழுதல் to arise. (†) புகுதல் to enter.

that, when it ends in உ, as செய்து, செய்பு, வந்து, வருபு it is usual to affix the words உழி or உழீ, which signify *place*: thus, செய்துழி, செய்துழீ, செய்புழி, வந்துழி, &c. These compounds have the same force as the expressions used in common Tamil, செய்தபோது, வந்தபோது, &c. which, referring to time, are rendered *when I did, thou didst, he did*; and, referring to cause, *whereas I did*, &c. Secondly, that the particle அற்று, which is the same as போல, is frequently added to this gerund: thus, ஆடியற்று, வந்தற்று, for ஆடினதுபோன்றது, வந்ததுபோன்றது. Example:

தீயவைசெய்தார்கெடுதனிழறன்னை
வீயாதடியுறைந்தற் று.

திருவ-உ௮, அதி-௨, குறள்.

Here, உறைந்தற்று is used for உறைந்ததுபோல.

The meaning is: *Destruction follows evil doers even as the shadow unceasing presses on the steps of it's* (substance.)

Finally. Besides the forms used in common Tamil, such as செய்யாது, செய்யாமல்; in this dialect, we may also employ, for the negative gerund, words similar to செய்யாமை; which I stated in the other grammar, No. 177, to be properly a kind of negative verbal, and to be used as a noun. Thus, a poet, describing the streets of a certain city, says: நூலெனவழாமையோடி *running, as a string, without curve.*

XLIV. Secondly. The gerund of the present has only one form, செய், written also செய்ய, which is the infinitive already treated of. It is aptly rendered by the ablative absolute of the Latins, as I observed in No. 120 of the other grammar: thus, நான்கேட்கச்சொன்னான் *me audiente dixit*, he said it in my hearing; நீகாணச்செய்தான் *te vidente fecit, he did it in thy sight*. Thus Tiruvalluven, speaking of hospitality, says:

மோப்பக்குழையுமனிச்சம்முகந்திரிந்து
நோக்கக்குழையும்விருந் து.

திருவ-௯௦, அதி-௯, குறள்.

அனிச்சம் is the name of a flower remarkable for it's delicacy; on which account, the poet says:

*The Anicham flower languishes when it's fragrance is inhaled, the feast languishes when the countenance (of the host) is averted.*

In this passage, the words மோப்ப, and நோக்க, are used as gerunds of the present.

Further, we learn from Nannùl, that this infinitive may also be used for the future gerund; it then answers to the future participle in *rus*, of the Latins, as was explained in the other grammar, No. 123: thus, பின்னிதைக்காணவம்மின் *venite postea hoc visuri,—come ye after, to see this.*

XLV. Thirdly. Besides the infinitive, which, as I have just said, may serve for the future gerund, the author of Nannùl assigns to this gerund six other forms:

1st. செயின், that is, the several forms of the conditional; as, என்றால், என்னில், எனில், எனின், செய்தால், செய்யில், செயின்; respecting the formation of which mood, see No. 115 of the other grammar. In this dialect, the forms in இல் or இன், as செய்யில், செய்யின், are those most in use. There is another form of the conditional, which is obtained by adding ஆல் or ஏல் to any person of any tense of the verb, or to verbals in அ: thus, செய்கின்றேனால், or செய்கின்றேனேல், செய்தவனேயல், செய்குவனேல், செய்குவமேல், செய்கிறீரேல், &c. Thus, likewise, செய்கின்றதேல், செய்ததேல், செய்வதேல். We may also, drop the அ, and write செய்கின்றவால், செய்தவால், செய்வவால்; or செய்கின்றனவால் செய்தனவால் செய்வனவால், &c. The conditional is termed a future gerund, because, from the nature of a condition, it imports an action which has not taken place, nor is actually in progress, and which, consequently, is hereafter to happen: as, *If I shall salt it, it will be purified.* Thus a certain poet has, தாம்வேண்டினல்குவர்காதலர் *the benevolent will give, if necessary, even their own selves.*

2d. செயிய. This is formed by affixing the termination இய to the imperative: thus, from காண், காணிய; from செய், செய்யிய; (*) from செல், செல்லிய; &c. This also answers to the participle in *rus*, of the

(*) The ய being doubled, according to the rules of orthography.

Latins: இப்புதுமைகாணியவம்மினா, *venite visuri, hoc portentum*,--*come to behold this wonder*, &c.

3d. செய்யியர். This form is obtained by affixing the consonant ர் to the second form just mentioned: thus, காணியர், வாழியர், செய்யியர், &c. and the force of both is the same. These two varieties of the future gerund do not, however, suit all verbs, as practice will more clearly evince.

4th வான.
5th பான. } The forms represented by the two foregoing terminations, are the same as the third person masculine singular of the future, செய்வான், அறிவான், நடப்பான், படிப்பான். But when they serve as future gerunds, they are used in every person, number, and gender; and, like the other forms, may be rendered by the Latin participle in *rus*: thus, உரைப்பான், வந்தேன், வந்தாய், வந்தான், வந்தார், &c. thus, இதனைச்செய்வானுன்னைவிளித்தேன் *I called thee to do this.* This form is not unusual in this dialect, and is common to all verbs.

6th. பாக்கு. This termination, added to the imperative, gives the last form of the future gerund: as உண்பாக்கு, காண்பாக்கு, தருபாக்கு: thus, செல்வந்தருபாக்குச்சென்றான் *venit daturus felicitatem*,--*he came to bestow happiness.* I have very rarely, however, met with this form.

## SECTION THE SIXTH.

### *APPENDIX.*

XLVI. The preceding part of this work is a brief selection from the precepts which, in the copious treatise of Pavananti, occupy no less than 456 rules. This will, I trust, suffice to pave the way for the Student, to enable him to comprehend the greater part of what he will read, and to facilitate his further enquiries.

The remarks on syntax, contained in the other grammar, are equally applicable here. The chief peculiarities of the superior dialect, in this respect, were noticed, in treating of the noun and the verb.

The nature of மரபு, that is, *propriety and beauty of style*, is thus defined by Pavananti:

எப்பொருளெச்சொலினெவ்வாறுயர்ந்தோர்
செப்பினரப்படிச்செப்புதன்மர                பே.
நன் - சொல் - பொது - ௩௭, ௬௯.

*To speak of similar matter, with like expression, and in the same style, as sages have spoken, this is propriety of speech.*

It will, therefore, be worth while for those who study this dialect, to attend diligently to the practice of ancient authors. I propose, in this appendix, to specify some instances in which these writers vary from the rules laid down in this grammar.

First. The த்து is sometimes struck out, by syncope, from the dative case of a noun ending in ம்; so that for நிலத்துக்கு we find நிலக்கு: thus, in Chintàmańi, I have seen, கயக்கு put for கயத்துக்கு. The passage is:

தண்கயக்குற்றம்போது நதாழ்சினையினதவீயும
வண்கொடிகொய்தபூவு                ம.
பதுமையாரிலம்பகம் - ௭௬, கவி.

*Flowers brought from the cool tanks, flowers gathered from the pendant branches, and flowers plucked from the graceful creepers.*

Secondly. Besides the regular forms, already noticed, the word அறம் sometimes has for it's appellative அறவோர், and for it's adjective அற விய, (*) In Chintàmańi we have, அறவியமனத்தராகி, &c.

Thirdly. Instead of the usual termination of the future, கேன் is sometimes used: thus, செய்கேன் for செய்வேன், அடைகேன் for அடைபேன்: so in Chintàmańi என்னுரைக்கேன், என்செய்கேன், *what shall I say, what shall I do!* Another poet has: இடிக்கடலொபெரி தெனகேனோவெனதுயர்பெரிதெனகேனோ. *shall I say that the roaring sea, or my grief is the greater.*

Fourthly. We have stated, that the infinitive, which always terminates in அ, serves for every person of either number of the imperative. Some-

(*) விசயமாதேவியார்துறவு - ௨௬௪ - கவி.

times, however, the infinitive, thus used, is made to terminate in உ, instead of அ: thus, in Chintàmaní, we find, எந்தைதமர்க்கெழுகென்றான் *he said to his parents, arise!* Here, எழுகு is put for எழுக, which is used in the same sense as எழுமின.

Fifthly. We have stated that செய்யின், நினைக்கின், &c. may be used for செய்தால், நினைத்தால், &c.; and செய்யினும், நினைக்கினும் &c. for செய்தாலும், நினைத்தாலும், &c. In ancient writers, we find செய்யின், நினைப்பின், which are formed from the future, used in the same sense: thus, in Chintàmaní, we have, நினைப்பினும்பணிக்குறுமை.

Sixthly. In ancient writers, I have frequently seen the verbal in ல், with the addition of ஆ, used for the negative gerund, or participle: thus, the author of Silappadicàram, writes யாவதுநினையலா, for நினையா, which means *without considering*; thus, Tiruvallúver, (௩, அதி - ௬ குற.) செயற்கரியசெய்கலாதார், where செய்கலாதார், is used for செய்யாதார். In Chintàmaní, (*) we even find கவிற்றுதார், for கவிலாதார், from the verb கவில்லல், *to say.*

Seventhly. Instead of அன், the termination of the third person, masculine singular, you will sometimes meet with ஆன்: thus, Camben, in his Ràmàyaṇam, in the chapter intitled அதிகாயன்வதை, has:

கண்டனனிராமனைனுங்கதி மந
துண்டரடியமிவெங்களனூடுரு வப்
புண்டரனூறுநெஞ்சுப்புழுக்கமுற த்
திண்டாடினன்வந்தினைதிறமேலனை

உயுத, கவி.

*The furious hero* (Adicáyen) *advancing, viewed the battle-field where Ramen, like a raging elephant, had sported in destruction—and with aching heart, began the fight, to be yet more oppressed.*

In the same work, a few stanzas further on:

என்றனனிராவணனுக்கிளைய யா
னன்றுகவிதென்றருநாயகனும்

*Thus spoke the younger brother of Ràvaṅen. It is well, replied the chief.*

(*) கேமசரியாரிலம்பகம் - ௫௬, கவி.

In these passages, we must read *candána* (*) *enrána*, for *candán enrán*. There are many instances like these, which, as they are merely anomalies, I thought it better to advert to here, than to specify them under the heads to which they severally belong.

XLVII. In this dialect, there are a variety of particles, or interjections.

First. Of these particles, some have a meaning, and will be found in their proper places in the dictionary. One of them, ந *na*, I shall here notice. This particle is explained, in Nannùl, (†) to signify some good quality. It is prefixed to substantives only. If the following letter be a consonant, it is doubled, of what class soever it may be; and if it be a vowel, double வ must be interposed: thus, நக்குடம் - நப்பொருள் - நவ்வளை - நவ்வழி - நவ்வயிர்த்தம்.

Secondly. Others have no meaning, and are termed, on this account, அசைச்சொல், or உரையசை; under which head, they will be found in the dictionary. For instance, ஆல், which we have stated, in No. XLV. to be used for ஆனால், is sometimes a mere expletive: as, அவனாலோவெனில், வருமாலோவெனில்; as also கேட்டியால்; which are put for அவனோவெனில், வருமோவெனில், கேட்டி, or கேள். In like manner, the word இரும் is without meaning, and is used only to complete the verse. Example:

அருகவத்தாரும் றனெயாருவனின்
யற்றிப்பத்தாரும் வா
திருவ-டுவர், அற - கூ, ருற.

*The fear of deceitful lusts is virtue.*

In this passage, இரும் occurs twice, and in both cases is a mere expletive. In the same way, the following words are added, to complete the harmony of the verse, occasionally in the middle, but more frequently at the end, of a line: ம், அரோ, அம்ம, அம்மா, அன்றே, அல்றே, மாதோ, மன்னே; all which are without meaning. In the verse வெண்பா, however, these are introduced only in the middle of a line, and never at the end.

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(*) It accords better with the genius of the language, to suppose கண்டான to be the verb in its usual form, and the following word to be அவிராமன், compounded of the proper name இராமன், and the demonstrative pronoun அவ்; the வ், which, according to the usual orthography, should be doubled, being written single, according to a rule contained in No. V of this grammar.

(†) இடைச்சொல்லியல் - உ, ருசுஇராம்.

# PART THE SECOND.

## OF TAMIL POETRY.

XLVIII. A religious recluse, named Amirtasàcaren, as I observed in the introduction, wrote a work called Càricei (காரிகை) which, without treating of the art of poetry, merely contains the rules of Tamil versification. The word காரிகை has three significations; *a woman*, *embellishment*, and *a kind of verse*, commonly called கலித்துறை. The work is dedicated to a woman, to whom all his precepts are addressed; it treats of verse, which may be termed the embellishment of language; and is composed throughout in the metre called கலித்துறை. On this threefold account, the author gave to his book the title abovementioned. In his introduction, he divides his subject into eight parts: viz. எழுத்தசை சீர் பந்தமடி தொடை பாவினம். First, எழுத்து, *letters.* Second, அசை, *syllables, considered with reference to feet.* Third, சீர், *feet.* Fourth, பந்தம், termed also தளை, *the connecting of feet with each other.* Fifth, அடி, *lines, of which a stanza is composed.* Sixth, தொடை, *the consonance of the lines in a stanza.* Seventh, பா, *the different kinds of stanza.* Eighth, இனம், *the subdivision of each kind.*

Of letters, enough has already been said: my first chapter, therefore, shall relate to feet, and the other requisites of verse; the second, to the different kinds of stanza; and the third, to the subdivisions of each kind. I shall add a fourth chapter, which shall contain a few remarks concerning the art of Tamil poetry.

## CHAP. I.

### SECTION THE FIRST.

#### அசை.

XLIX. The word அசை has various meanings; but is here used to signify syllables, considered with reference to metrical feet. Of அசை there are two kinds, நேரசை, and நிரையசை. நேர், among other significations, means *that which is single*; நிரை, *several things disposed in order.*

Hence, a நேரசை is one syllable only; and this must either be long by nature, or position; or, if short, must be the only syllable remaining, after the other அசை, contained in the word to which it belongs, have been scanned. For example, in the word கண்ணாடி, கண் is a நேரசை; because, although the syllable க is short by nature, yet, it is followed by two consonants: ணா is a நேரசை, because it is long by nature; and டி, which is both short by nature, and without following consonants, is nevertheless considered as a நேரசை, because it is the only remaining syllable.

A நிரையசை, always consists of two syllables, of which the first must be short, both by nature and by prosody, and the second may be either short or long. For instance, the word வழி is a நிரையசை, of two short syllables; மரம் is a நிரையசை, of which the first syllable is short, and the second is long by prosody; and விளா is a நிரையசை, having the first syllable short, and the second by nature long. In this kind of அசை, then, the first syllable only is considered. If that be short, and be followed by another syllable, in the same word, the two unite, to form a நிரையசை: thus, in the word விளங்கி, விளங் is a நிரையசை, and கி, which is a single and detached syllable, is a நேரசை But in the word விளங்கினான், since கி is not now a detached syllable, but is followed by another, in the same word, கினா is a நிரையசை, although it's last syllable is long. These observations respecting அசை, since they differ from our ideas, and are essential to a knowledge of the Tamil prosody, demand particular attention.

## SECTION THE SECOND.

### சீர்.

I. Metrical feet are termed சீர். The Tamils do not, like us, give to each kind of foot an arbitrary appellation; but, in order to have, in one word, both the designation and the example, they apply to each kind of foot the name of some tree, in which its quantity is exhibited, For instance, a foot consisting of two நேரசை is termed தேமா, which is the name of a tree, and consists itself of two நேரசை: and so of the rest, as will hereafter appear.

There are thirty kinds of feet, which are divided into five classes. (*)

The first class contains those feet which consist of a single அசை, and which are, therefore, termed ஓரசைச்சீர். These are distinguished into நேரசை, which are called நாள், and நிரையசை, which are called மலர்.

We can seldom make use of this class, except at the close of the stanza called வெண்பா. To these feet we may add abbreviated உ, (குற்றியலுகரம்) and they are then termed, respectively, காசு and பிறப்பு. Sometimes, though rarely, உ without abbreviation (முற்றுகரம்) is added; but this can take place only when உ follows a soft or mediate letter, and not when it is joined to a rough one: as in the following குறள்வெண்பா:

எவ்வ - துறைவ - துலக - முலகத்தோ
டவ்வ - துறைவ - தறி வு
இருவ - சாட, அதி - கா, குறு.

*It is wise to live in the world as the world lives.*

The word அறிவு at the close of the stanza, consists of அறி, which is a நிரையசை, and of வு, in which the முற்றுகரம் is joined to the mediate letter வ.

LI. The second class contains those feet which consist of two அசை, and which are comprised under the term இயற்சீர். They are of four kinds. First, தேமா, composed of two நேர். Second, புளிமா, composed of one நிரை and one நேர். Third, கருவிளம், composed of two நிரை. Fourth, கூவிளம், composed of one நேர் and one நிரை.

LII. The third class contains those feet which consist of three அசை, of which the last is a நேரசை. They are included under the general appellation வெண்சீர். These also are of four kinds, which are formed by adding, to the several feet of the second class, a நேரசை expressed by the word காய்: First, தேமாங்காய், composed of three நேர். Second, புளிமாங்காய்,

(*) In the native grammars, there are only four grand divisions, depending on the number of அசை; viz. அசைச்சீர், feet of one அசை; இயற்சீர், feet of two அசை; உரிச்சீர், feet of three அசை; பொதுச்சீர், feet of four அசை; so that வெண்சீர் and வஞ்சிச்சீர் are comprehended in the class உரிச்சீர்.

composed of one நிரை and two நேர். Third, கருவிளங்காய், composed of two நிரை and one நேர். Fourth, கூவிளங்காய், composed of a நேர், a நிரை, and a நேர்.

LIII. The fourth class contains those feet which consist of three அசை, of which the last is a நிரையசை, and these are comprised under the general term வஞ்சிச்சீர். They, likewise, are of four kinds, which are formed by adding to the several feet of the second class, a நிரையசை, expressed by the word கனி: First, தேமாங்கனி, composed of two நேர் and a நிரை. Second, புளிமாங்கனி, composed of a நிரை, a நேர், and a நிரை. Third, கருவிளங்கனி, composed of three நிரை. Fourth, கூவிளங்கனி, composed of one நேர் and two நிரை.

LIV. The fifth class contains those feet which consist of four அசை, and which are comprised under the general term பொதுச்சீர். These are of sixteen kinds, which are formed; First, by adding to the several feet of the second class, two நேரசை, expressed by the word தண்பூ: as, தேமாந்தண்பூ, புளிமாந்தண்பூ, Secondly, by adding a நிரை and a நேர், termed நறும்பூ: as, தேமாநறும்பூ. Thirdly, by adding a நேர் and a நிரை, termed தண்ணிழல்: as, தேமாந்தண்ணிழல். Fourthly, by adding two நிரை, termed நறுநிழல்: as தேமாநறுநிழல்.

These sixteen kinds of feet are but little used.

LV. In the use of the Tamil feet, there is a peculiarity which I think it proper to notice. In Latin, a verse would be considered loose, and devoid of harmony, if each word in it were a distinct foot: the feet of a verse, therefore, are so disposed, that, in scanning, the words are run into each other, and concatenated like the links of a chain. The cadence of the Tamil verse, on the contrary, requires, that, not only in singing, but even in reading, the close of each foot should be marked by a slight pause: so that, to read a verse, and *to scan*, (அலகிடல்) are one and the same thing. Hence, although a Tamil foot may consist of several whole words, yet no word can be divided, as among the Latins, so as to belong, partly to one foot, and partly to another. This is the reason, why a short syllable, which remains alone at the end of a word, after scanning the அசை which

precede it, cannot be joined with one of the syllables of the next word, and form a நிரையசை; but, from it's being a detached syllable, must, as already stated, be considered a நேரசை. However, the remaining syllable of one word may be united with the following word, provided that this be preserved entire, and, in conjunction with the first, constitute exactly one foot. For example, in the word நந்தபொருளன, நந் is a நேரசை; த, which being a final syllable, might be reckoned alone as a நேரசை, may here be joined with பொ, and form a நிரையசை; and ருள is a நேரசை: the two words, therefore, constitute one foot, of the kind termed கூவிளஙகாய. In the verse வெணபா, this deviation from the general rule rarely takes place. If the example had been நந்தபொருபயன, we could not then have divided the word பொருபயன, taking நந்தபொருப் for a கூவிளஙகாய, and reserving யன to form part of another foot; but நந்த must have been considered a தேமா, and பொருபயன a புளிமா.

There is, however, one species of verse, very rarely used, in which, as I shall hereafter explain, the words may be divided.

The terminations of cases, persons, and appellatives, are considered as distinct from the radical word, and may therefore, form part of a following foot: for instance, ஐ may be detached from மலையை, ஏன from நந்தேன, and ஆன from மலையான.

## SECTION THE THIRD.

### தளை

LVI. தளை or பந்தம், is the term used to express the manner in which feet are connected to form a line. பந்தம், among other significations, means *affinity;* and தளை means *fetters.* This *connexion* affects only the last அசை of one foot, and the first of that which immediately follows.

The first mode of connexion is ஆசிரியத்தளை; so termed, because, as we shall presently perceive, it is peculiar to the verse called ஆசிரியபபா. It is used with the feet of the second class, இயறசீர; which must be so united, that a foot ending in a நேரசை, shall be followed by one beginning with a நேரசை; or, that a foot ending in a நிரையசை, shall be followed

by one beginning with a நிரையசை. Thus, a தேமா, or a புளிமா, must be followed by a தேமா, or a கூவிளம்; and a கருவிளம், or a கூவிளம், by a புளிமா, or a கருவிளம்.

LVII. The second mode of connexion is termed வெண்டளை, from it's being proper to the verse வெண்பா. It applies to the feet of the second and third classes, இயற்சீர், and வெண்சீர்; which are united according to the following rule, மாமுன்னிரையுமவிளமுன்னேருங்காய்முன்னேரும்.

The word முன் means *before*, but, according to our ideas of the position of words, it must be here translated *after*. The Tamils assert that, as the verse flows on, the reader leaves behind him the portion which he has read, and has before him the portion which remains: consequently, any word or foot is said to be *before* (முன்) any other which is not so far on in the line; and vice versâ. Thus, of the two words அயமாவருதி, அயமா is said to be behind, and வருதி to be before. I now proceed to explain the rule above quoted which must be understood in reference to the foregoing remark. First, மாமுன்னிரையும், that is, a foot ending in மா, of which there are two kinds, தேமா, and புளிமா, must be followed by one beginning with a நிரை; that is, by one of these four feet, புளிமா, புளிமாங்காய், கருவிளம், கருவிளங்காய். Secondly, விளமுன்னேரும், that is, a foot ending with a விளம், of which there are two kinds, கருவிளம், and கூவிளம், must be followed by one beginning with a நேர், that is, by one of these four feet; தேமா, தேமாங்காய், கூவிளம், கூவிளங்காய். Thirdly, and lastly, காய்முன்னேரும், that is, any of the four feet ending in காய், must be followed by one of these beginning with a நேர், which have just been mentioned.

LVIII. The third mode of connexion, கலித்தளை, is proper to the verse termed கலிப்பா; and is exactly the converse of that last mentioned: so that, where a நிரை follows in வெண்டளை, a நேர் follows here; and where a நேர் follows in that, we shall have a நிரை in this.

LIX. The fourth mode of connexion, வஞ்சித்தளை, belongs to the verse called வஞ்சிப்பா. Besides the feet peculiar to it, which are those termed வஞ்சிச்சீர், it admits also those eight which belong to the second and third

classes. This connexion requires, that all these feet should be united as in ஆசிரியத்தளை; that is, that a நேர் should follow a நேர், and a நிரை a நிரை.

I shall here remark, what I shall have occasion to repeat, that the rules for connexion are strictly adhered to in the வெண்பா alone, which must be composed in exact conformity to the rule of connexion வெண்டளை. The remaining modes of connexion, which occur in other kinds of verse, are by no means rigidly observed.

## SECTION THE FOURTH.

### அடி.

LX. The word அடி expresses the individual lines which compose a stanza. The term பா, or பாட்டு, is not properly applied to a single verse, but signifies a stanza or a distich; since it always consists of more than one line, generally of four, but sometimes of two or three; as will hereafter appear.

There are five kinds of அடி, distinguished by the number of feet which they contain. 1st. A line consisting of two feet, called குறளடி; 2d. Of three, சிந்தடி. 3d. Of four, அளவடி. 4th. Of five, நெடிலடி. 5th. One containing more than five feet, whether six, seven, or more, is termed கழி நெடில் அடி.

LXI. In treating of the அடி, it is usual to consider it individually, and without reference to the stanza. The letter which begins a line, must begin one at least of the succeeding feet. Hence, this species of consonance is termed மோனை; that is, *commencement*. This is distinguished into several kinds, each of which has it's appropriate name. Thus, in the verse அளவடி, consisting of four feet, which is in frequent use and much esteemed, if this consonance fall on the second foot only, it is termed இணைமோனை; if on the third only, பொழிப்புமோனை; if on the fourth only, ஒரூஉமோனை; if on the third and fourth, மேற்கதுவாய்மோனை; if on the second and fourth, கீழ்க்கதுவாய்மோனை; if on the second and third, கூழைமோனை; if on all the four feet, முற்றுமோனை

ளை. These distinctions are of little importance; but it is necessary to bear in mind, that the consonance must occur once at least in every அடி. If it comes in the middle of the line, or where there would naturally be a pause in reading, a better effect will be produced than if it falls elsewhere.

We stated, that the மோனை is the repetition of some letter. It is not, however, necessary, that the letters should be absolutely the same; it is sufficient if they be such as are considered to be consonous. The vowels which correspond in this respect, are அ, ஆ, ஐ, ஔ — இ, ஈ, எ, ஏ, and உ, ஊ, ஒ, ஓ. This property in the foregoing vowels is not affected by their junction with consonants; so that, ச corresponds to சா, சை, and சௌ; சி, to சீ, செ, and சே, &c. Of the consonants, த corresponds to ச, ஞ to ந, and ம to வ. Thus, in an அடி beginning with த, the consonance will be just, if, in the course of it, there occur a foot beginning with த, தா, தை, or தௌ; or even with ச, சா, சை, or சௌ: and conversely, in an அடி beginning with ச, &c. It was stated, (in No. II. fourth) that to words beginning with ய, இ may be prefixed; and therefore, although இ be not prefixed, the initial ய is still considered to be consonous with any of the following letters; ய, இ, ஈ, எ, ஏ.

## SECTION THE FIFTH.

## தொடை

LXII. தொடை is a word used to express things which are in any way connected regularly together; so that, *a chain*, which consists of united links; *a garland*, which is wreathed with flowers; *a necklace*, which is strung with pearls, may all be designated by the term தொடை. Hence, the word is also applied to that connexion, or consonance, which one அடி has with another in the same stanza. This is of various kinds; but that which is most in use, and which, indeed, can never be dispensed with, is named எதுகை. It requires, that the first foot of every line throughout a stanza should be consonous; and this consonance is considered to take place if, preserving uniformity in the quantity only of the

first syllable throughout the stanza, the second letter of each line be of the same class of letters and of the same quantity: (for the repetition of the first letter is considered inelegant) but if the second letter, instead of being merely of the same class, be identically the same, in each line, it is esteemed a beauty. Thus, if the first line begin with the word கருவி, I must not commence another line in the same stanza with க; but, since க is a short syllable, the other lines also must begin with a short syllable. Again, since the second syllable is ரு, it will be a beauty if ரு begin the second syllable in the other lines. This, however, is not absolutely necessary; it is enough if the second syllable be short, and begin with ர; so that, the words இரவு, திரிபு, &c. contain an எதுகை to the word கருவி.

If, not only the second syllable of each line in the stanza, but the whole of the first foot, with the exception of the first letter, be the same, the verse is esteemed, in proportion to the difficulty of the performance. Thus, if, where கருவி occurs in the first line, குருவி, அருவி, உருவி, &c. come in the other lines, the verse will be particularly admired.

Example of a stanza beginning with a short syllable:

மணிபுரையரும்பிவான்மீன்வடிவெனமலர்ந்துவெண்முத்
தணிபுரைமணங்கொடேன்பெய்யழகலரன்றுவாடித்
துணிபுரைகீழ்வீழ்ந்தாய்தூளிவனக்கண்டுஞ்சனமப்
பிணிபுரைபிணித்தநாமோபோகிலைவாழ்துமென்பாம்

*If the beauteous flowers, budding like gems, expanding with the brilliancy of the stars of heaven, and shedding scented honey in drops like the whitest pearls, if these fade in a day, and falling torn to the earth crumble into dust, can our bodies, blemished with the disease of birth, live for ever?*

Example of a stanza beginning with a long syllable:

அல்லினமாரியனையநிறத்தினா ள்
சொல்லினமாதிரையிற்கடந்தார்ப்பதோர்
கல்லினமாரியைக்கைவகுத்தாள து
வில்லின்மாரியினவீரன்விலக்கினா ன்

இராமாயணம் - பாலகாண்டம் - தாடகைவதைப்படலம் - ௪௰௯-ங்கவி.

*Black as the stormy cloud, she sent forth from her hands, a shower*

*of stones such as might fill up the ocean, in the time of the utterance of a word. This he opposed by a shower from his bow.*

**LXIII.** First. The consonance எதுகை was stated to require, that, in each line, the second letter should be of the same class and quantity: I said *letter*, and not syllable; because, in the word கற்பு, for instance, the second syllable is பு, and if I merely retain it, and write தப்பு, or கட்பு, the second letter, ற, is then changed, and the consonance is, therefore, faulty. It would be better to put some word like பற்று, but best of all to use அற்பு, பொற்பு, &c.

Secondly. If the second letter be ய், and be followed by another consonant, in the same syllable, as in the word மெய்ப்பொருள், no notice is then taken of the ய்; but the ப் only is considered: so that, the எதுகை will be perfect, if we have, in the other lines, எப்பொருள், அப்பொருள், &c. But if the ய் be not followed by another consonant, in the same syllable, the எதுகை will not be thought good, unless ய், or at all events, ஐ occur in the following lines; thus, மெய்வகை, பெய்வகை, கைவகை, மைவகை, &c. agree well in consonance; not so the words வாய்வகை, மாவகை, &c.

Thirdly. Instances are to be found, in which the consonants ர், ல், ழ், when they happen to occur in the first syllable, are not taken into account; but it is, nevertheless, improper to overlook them. Thus, சாந்த is made consonous with பார்த்த, ஆவேறு with பால்வேறு, and மாந்த with வாழ்ந்த. The following stanza, therefore, from an ancient poet, is objectionable.

அந்தாந் தன்வேளையகன்றமைப் பறந்தமையா ம்
அந்தமெப்பொருளுமவரவாழ்க்கை - அந்தாந து
வாழுமின்றேறபெணாறமலி ழுன்னிவ்வாறறு . ம
போகினறருஞ்சிமேயபோனா று

*As the palm of the hand may readily be turned outwards in the open air, so quickly mutable is domestic life.—Say not we shall live for a term.—The days of our life are as the flowers of the Púlei.**

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* Illecebrum Javanicum—of which the soft and downy flowers are scattered by the wind.

The objection to this stanza is, that போகின்ற has been used as an எதுகை to வீழ்கின்ற.

Fourthly, and lastly. In the வெண்பா alone, and in that but seldom, instead of repeating the same letter for the எதுகை, one of the same class only, is used; that is, a rough letter is made to correspond to a rough letter, and a mediate, to a mediate. Example:

தக்கார்-தகவில-ரென்ப-தவரவ
ரெச்சத்தாற்-காணப்-படு ம்
திருவ-டிஉ, அதி-ச, குற:

*The worth or demerit* (of parents) *is conspicuous in the offspring.*

Here, எச்சத்தால் is used as an எதுகை to தக்கார்; that is, க் is made to correspond to ச்; but this is inelegant.

LXIV. It was stated, that the quantity of the first syllable must be preserved. Remark, however, that though ஐ and ஔ are long, yet, since they are diphthongs, the first corresponds to அ before the mute consonant ய், and the second to அ before the mute consonant வ்: accordingly, if the first line begin with one of those diphthongs, we must not, in the other lines, use a long letter, but a short one before ய் or வ், as the case may require. Hence, the following words are consonous: ஐவகை, மெய்வகை, பொய்வகை, &c. as also ஔவியம், நவ்வியம், &c.

LXV. It was also stated, that each of the lines in a stanza ought to commence with a different letter. Nevertheless, as some words have various significations, it is esteemed elegant to begin all the lines with the same word, provided it have a different meaning in each line. Example:

கண்ணு-டுவருங்-கழுதார்த்-திமிருங்
கண்ணு-டுமயில்-கள்கலா-பமொடா . டு
கண்ணு-டுபெயர்ந்-கணாயா-டுசெகுங்
கண்ணு-டுகழ்பூங்-கயமா-டுனளா ல்

*The long-eyed damsel, having chosen a spot where the swarms of humming wasps sought honey, sported with the peacocks on the beautiful banks of the watery mirror* (that reflected their) *outspread tails, and then bathed in the sparkling waters of the flowery tank.*

Here, கன்றுடி occurs four times: in the first line, it is கன்னாடி; in the second, it has the force of இடங்காடி; in the third, it is கன்றுடி; and in the fourth, கன்றுன்றிகழ். Another Example:

நாக-நெற்றியி-னன்மணி-யோடைபோ
னாக-நெற்றியி-னன்மணி-யாறுபா ய்
நாக-நெற்றியி-னன்மணிக்-காவு பா
னாக-நெற்றியி-னன்மதி-தோன்றிற்றே
தேம்பாவணி-யைந்தாகியருப்படலம்-உஅ, கவி.

(They had now passed) *the grove of Nàgàs, watered by the stream which flows bearing gems from the mountain top, like the jewel-spangled frontlet that hangs on the forehead of the elephant; and now the waning moon appeared on the verge of the heavens.*

In this விருத்தம், நாகம் occurs four times, with different significations. In the first line, it means *an elephant*; in the second, *a mountain*; in the third, *a tree—the calophyllum inophyllum*; in the fourth, *heaven*.

LXVI. Besides எதுகை, of which we have hitherto been speaking, there is another kind of consonance, which the lines in a stanza may have one with another. It is termed இயைபு, and is the rhyme at the close of lines, which is used in the poetry of the languages of Europe. This kind of consonance, however, being despised as wanting in dignity, is hardly to be met with in any species of poetry. There are still other sorts of rhyme, which, as they are very seldom used, I think it unnecessary to explain; but refer the reader, who may wish for information respecting them, to the work intitled காரிகை.

## CHAPTER II.

### பா

LXVII. A stanza of two, three, or more commonly of four lines, is distinguished in Tamil by the several names of பா, பாட்டு, கவி, யாப்பு, செய்யுள். Of these, கவி, is the proper name; the rest being tropical designations. The stanza is termed பா (*warp*), from its regularity; பா

பாட்டு (*song*), from its being sung; யாப்பு (*link*), from the connexion of its parts; and*செய்யுள், from its measured cadence. The பா is divided into five kinds, வெண்பா, ஆசிரியப்பா, கலிப்பா, வஞ்சிப்பா, மருட்பா. Of the first kind, which is the commonest, the most difficult in its construction, and the most esteemed, I shall treat at large; contenting myself with a brief notice of the rest.

## SECTION THE FIRST.

### வெண்பா

LXVIII. In this kind of verse are used the feet termed இயற்சீர் and வெண்சீர், namely, those of the second and third classes, which have been already described. The stanza, however, must always end with a foot of the first class; nor is it allowable to affix ஏ at its close, as is sometimes done in other kinds of verse. The rules contained in No. LVII, for the connexion termed வெண்டளை, must be strictly observed. In order to explain the number of அடி, or lines required to form one வெண்பா, and the number of feet of which each அடி must consist, it is necessary to premise, that there are six kinds of வெண்பா, namely, குறள்வெண்பா, சிந்தியல்வெண்பா, நேரிசைவெண்பா, *சவலைவெண்பா, இன்னிசைவெண்பா, பஃறொடைவெண்பா. Of these I shall treat separately.

LXIX. First குறள்வெண்பா. This resembles the distich, since it consists of two lines. Of these, the first must contain four feet, and the second three. Example:

கண்ணுடைய - ரென்பவர் - கற்றோர் - முகத்திரண்டு
புண்ணுடையர் - கல்லா - தவ ர்.

திருவ - சய, அதி - க, குற.

*They may be said to have eyes, who acquire knowledge.—They who learn not, have* (as it were) *only two ulcers in their face.*

Here the order of the feet is கூவிளங்காய், கூவிளம், தேமா, கருவிளங்காய், கூவிளங்காய், தேமா, மலர். This kind of வெண்பா is sometimes without either of the rhymes எதுகை and மோனை, thus;

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* This measure is also termed சமநிலைவெண்பா.

நீரின்-றமையா-துலகெனின்-யார்யார்க்கும
வானின்-றமையா-தொழுக                              கு

திருவ-௨, அதி-௰, குற.

*If worldly prosperity be not attainable unless the rain falls, so neither can its continuance be insured unless the heavens be* (propitious.)

Neither the one nor the other occurs in this stanza. Sometimes, though rarely, you will find three feet only in the first line, and four in the second: as,

மனத்துக்கண்-மாசில-னா  த
லனைத்தற-னாகுல-நீர-பிற

திருவ-௪, அதி-௪, குற.

*To have the mind pure from spot, that is the standard of virtue—all besides is* (empty) *sound.*

மனத்தானா-மாந்தர்க-குணர்ச                    சி
யினத்தானா-மின்னா-னெனப்படுஞ்-சொல்

திருவ-௪௱௫௰௩, அதி-௬, குற.

*The understanding of a man hath its source in his own mind—his character among men is determined by his fellowships.*

LXX. Secondly. Passing over சிந்தியல்வெண்பா, of which I shall speak last, I proceed to consider நேரிசைவெண்பா. This is the kind of வெண்பா most in use, so that, by way of eminence, it has been termed வெண்பா, simply. It consists of two குறள்வெண்பா, with one detached foot interposed, which is termed, on that account, தனிச்சொல். This must have the same எதுகை as the two first lines. It is followed by two other lines, either with the same எதுகை, or, what is more general, with another. If the தனிச்சொல், be a foot containing only one kind of அசை, for example, a தேமா, which consists of two நேர், a தேமாங்காய், which consists of three நேர், or a கருவிளம், which consists of two நிரை, then the stanza is termed ஒராசிடைநேரிசைவெண்பா: but if it be a foot containing both kinds of அசை, like the five remaining feet of the second and third classes, the stanza is then termed ஈராசிடைநேரிசைவெண்பா: Example.

வெய்ய-குரற்றோன்றி-வெஞ்சினவே-றுட்கொளினு ம்
பெய்யு-மழைமுகிலைப்-பேணுவரா-லைய த்
இருளபொழியுங்-குற்றம்-பல்வெனினு-யார்க்கு ம்
பொருளபொழிவார்-மேற்றே-புக ழ்

*As the clouds which send forth a fearful sound, and are big with the angry thunder-bolt, are yet cherished for the rain they pour down; so in the world, he who liberally distributes his wealth is praised, though his many crimes spread darkness around him.*

Here, since ஐயத் is a தனிச்சொல் consisting of two நேர், (நேர்நேர்) the stanza is called ஒரூஉவிகற்ப நேரிசைவெண்பா.

எருத்து-நிலைநி-பொன்கேகிரா-வினுயிர்கொ ள்
டுருத்து-எருகாது-போயகல்க-வெருசமந்து ட்
போராதவராகத்-தனறிய-பிறர்முதுகி ற்
சாராவென-கைகணை-சூ ம்

*Of those who oppose me, none shall retain much-loved life. All who fear may withdraw securely. The arrows of my hand pierce the hearts of those who firmly withstand my valour—they enter not the backs of my enemies.*

Here, வெருசமந்து is the foot called கூவிளங்காய்; hence the வெண்பா is termed ஒருவிகற்ப நேரிசைவெண்பா.

LXXI. Thirdly. சவலைவெண்பா. This consists of four lines, without the தனிச்சொல். The first line contains four feet; the second, three; the third, four; and the fourth, three; all under one எதுகை. The only specimen of this kind of stanza is in the work called மூதுரை, on which account, it has, by some, been termed மூதுரைவெண்பா. The stanza is

அடாதும - பாலகனையீற - குன்று - தாயவெ ல
நடாதும - தனைபல்லார் - தனபல்ல க்
கெடாதும - மெனமகன - மெனமகக - னெசஞ ந்
சடாதும - வெனனமை - நரு ம்

*Though milk be boiled, it loseth not it's flavor. Though one void of affection be immeasurably loved, no love is* (returned). *The illustrious, though ruined, are still great--the conch tho' burned, gives forth whiteness.*

LXXII. Fourthly. இன்னிசைவெண்பா. This usually consists of four lines, of which, the first three contain each four feet; and the fourth, three feet. They may all come under one எதுகை; or, by couples, under two எதுகை. Example:

இன்றுகொ - லன்றுகொ - லென்றுகொ - லென்னாது
பின்றையே - நின்றது - கூற்றமென - றெண்ணி
யொருவுமின் - தீயவை - யொல்லுமே - வகையான்
மருவுமின் - மாண்டா - ரறம்

நாலடிநானூறு-அ. எ௬ - அறனவியுறுத்தல்-௬, பா.

*Say not to-day, or that day, or any day; but reflect that death is ever standing behind you. Eschew evil, and with unceasing endeavoursadhere to virtue, ordained by sages.*

Sometimes it consists of lines of the same measure as the above, but without an எதுகை; repeating, at the end of each line, the word with which that line commenced. This variety is termed ஒருஉத்தொடை. Example:

மழையின்றி - மாநிலத்தார்க - கில்லை - மழையுந்
தவமுளா - ரில்வழி - யில்லைத - தவமு
மாசுளா - ரில்வழி - யில்லை - யரசு
மில்வாழ்வா - ரில்வழி - யில்

நான்மணிக்கடிகை அ, பா.

*If rain fail the inhabitants of the earth suffer: where no penitents are found, the rain falls not; penitence is not performed wher there is no king, and kings reign not where civil society does not exist.*

It may also, like the second kind of வெண்பா, consist of one line of four feet, one of three, and a தனிச்சொல்; all having one எதுகை; then a line of four feet, and one of three, without any எதுகை, thus:

பேரொளி - வேண்டுற - பொருள்போழ்க - பின்றாக்கே
சோப - பொருள்வேண்டுற - நீதொழிக - பாருக்கிமன
மனவினயம - வேண்டினறம - வாய்க்க - துயரினமை
வேண்டின - வெகுளி - விடல்

*If thou covetest fame, distribute riches. If thou desirest the riches which follow a man into future existence, flee from sin in this world. If thou wishest the highest and most permanent delight, practise virtue. If thou wouldest be free from sorrow, repress anger.*

Lastly. It may have the first line of four feet, the second of three, the third of four, then a தனிச்சொல் ; after which, follows the fourth line, of three feet; all comprised under two எதுகை. Example :

நீலஞ் - சுனைத்தன்ன - நீர்மை - தலையளியோந் தே
ஞாலந் - தரினென்னும - நட்பில்லார் - பூமணமு ம
பூணொளியும - பொன்னும் - மணியொளியு - மாமன் றே
நாமமுடைந்த - சீர்க்கெல்லா - நட பு

*As the nymphœa inhabits the water-springs, so dwells philanthropy in* (the heart of) *the benevolent. If they who are devoid of love should give the whole earth, what avails it? As sweet odours grace the flower, as the spark of brilliancy glitters in the splendid jewels and never-fading gems, so is love the grace of all our virtues.*

Of these four varieties of இன்னிசைவெண்பா, you will sometimes meet with the first, but hardly ever with the others.

LXXIII. Fifthly. பஃறொடைவெண்பா. This contains more than four lines, (அடி) having five, six, or even a greater number. Of these, the last must always have three feet, and the rest four; the whole under one, two, or more எதுகை. Scarcely a single example of this kind of வெண்பா, is to be found.

LXXIV. Sixthly. சிந்தியல்வெண்பா. This consists of three lines. It may either, like நேரிசைவெண்பா, have under one எதுகை, the first line of four feet, the second of three, and a தனிச்சொல் ; these being followed by a line of three feet, under another எதுகை, in which case, it is called நேரிசைச்சிந்தியல்வெண்பா : Or, like இன்னிசைவெண்பா, it may have two lines of four feet and one of three, without a தனிச்சொல் ; and coming either under one எதுகை, or under two: or, instead of this, each line may have the ஒரூஉத்தொடை already described. In either case, it is termed இன்னிசைச்சிந்தியல்வெண்பா. The சிந்தியல்வெண்பா, like the பஃறொ

[illegible]வெண்பா, is very little used. I shall, therefore, content myself with giving an example of the variety termed நேரிசைச்சிந்தியல்.

ஆனி றமபலவே - ருளிருது - மகனி றந்த - வாயபயந்த
பானி றமபலவே - றல்ல - பல்குலத்தோர்
நாவினயின
வேறெனி னுள்ள - செய்யறமே - வே று

*Tho' the colour of cows be various, yet the milk they yield differs not in colour: tho' nations be many and of various habits, is the virtue they practice essentially various?*

LXXV. Thus much of the வெண்பா; a kind of verse which the natives consider so difficult, that they have named it *the tiger of poets.* At the present day, very few can be found sufficiently skilled in the rules relating to it, even to scan a வெண்பா; much less to compose one: although, by us, the difficulty may be overcome by the study of a single hour.

It is to be remarked that, in the வெண்பா, not only are all the rules which have been laid down respecting it's metre to be strictly observed; but a more than ordinary attention must be paid to elegance and conciseness in the diction. The thoughts should, in the style of the epigram, be pointed; and ought to be so artfully involved, that, although the meaning of the individual words be known, there should still remain something to be discovered. I shall give an example; not perhaps, the best that might be adduced, but the first which presents itself: it is a குறளவெண்பா, from the poet திருவளளுவன.

உருவுகண - டெளளாமை - வேணடு - முருளபெருநதேர்க
கசசாணி - யனனா - ருடைத்
து
காயென - அடி - ஈறு, குறள்.

Which may be literally translated thus: *Despise not a man on account of his appearance; for there are some who may be compared to the linch pin in the axletree of a mighty car:* i. e. there are persons who, though mean in their appearance, are yet useful and necessary to the state; just as the linch pin of the axletree, though rudely formed, is yet highly useful, and a necessary appendage to the carriage. If this pointed turn be wanting, the வெண்பா should, at least, have something striking in

the sentiment: like the following instance, taken also from Tiruvalluver:

அறத்தினூஉங்-காக்கமு-மில்லை-யதனை
மறத்தலி-னூஉங்கில்லைக-கேடு ௮

௪, அதி-௨, குற.

*There is no profit greater than virtue, and no loss greater than is sustained by forsaking it.*

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## SECTION THE SECOND.

### ஆசிரியப்பா.

LXXVI. This kind of verse, which is also called அகவல், admits, properly, the feet of the second class, termed இயற்சீர்; and the connexion called ஆசிரியத்தளை. Besides the feet peculiar to it, it admits those of the third class, வெண்சீர்; and, occasionally, of the fourth class, the two kinds, தேமாங்கனி and புளிமாங்கனி: and besides the connexion proper to it, it admits those termed வெண்டளை and கலித்தளை. The number of lines, or அடி, in each stanza, is not defined; nor is there any settled rule for the number of feet requisite to each line. Observe, however:

First. That if, while the other அடி consist of four feet, the last but one consists of three only, the stanza is called நேரிசையாசிரியப்பா.

Secondly. That if the first and last அடி consist of four feet, and the intermediate lines consist, by pairs, of two or of three feet, the stanza is termed இணைக்குறளாசிரியப்பா.

Thirdly. That if all the lines consist of four feet, the stanza is called நிலைமண்டிலவாசிரியப்பா.

Fourthly. That if, not only all the lines agree in the number of their feet, but the matter be so arranged, that they may be transposed at pleasure, and still preserve the metre and the sense entire; the stanza is then called அடிமறிமண்டிலவாசிரியப்பா. I subjoin an example of the last mentioned kind:

குரல்-பசுமிய-திருக்கன்-யாறே
குரா-மதனி-ராணம-தின செ

வார - லெல்லினெல் - யானைக் - கவலை
சார - னாட - நீவர - லாறே

*Oh thou who dwellest on the mountain's side, come not by the road where the tangled rattan skirts the silvan stream, and where the nymphs* (who devise) *mischief and inflict evil abound. I dread thy journeying on that road.*

Finally. The author of Càrigei remarks, that, in this kind of verse, ஏ may be added, with excellent effect, at the close of the stanza.

## SECTION THE THIRD.

### கலிப்பா.

LXXVII. This kind of verse admits two feet of the class இயற்சீர், namely, கருவிளம், கூவிளம்; all the feet of the class வெண்சீர், especially those which begin with a நிரை; and, of the class வஞ்சிச்சீர், the feet termed தேமாங்கனி and புளிமாங்கனி. Besides the connexion கலித்தளை, which is proper to it, it admits also those called ஆசிரியத்தளை and வெண்டளை. It consists of four lines, of four feet each. Example:

செல்வப்போர்க - கதக்கண்ணன் - செயிர்த்தெறிந்த - சினவாழி
முல்லைத்தார் - மறமன்னர் - முடித்தலையை - முருக்கிப்போ
யெல்லைநீர் - வியன்கொண்மூ - விடைநுழையு - மதியம்போன்
மல்லலோங் - கெழில்யானை - மருமம்பாய்ந் - தொளித்ததே.

*The keen Chacram furiously thrown by the angry eyed warrior after severing the crowned heads of heroic kings decked with jasmin wreaths, sunk and disappeared in the forehead of the powerful and mighty elephant, like the moon entering a dense immeasurable cloud.*

The work intitled Càrigei describes many varieties of this metre; which, as they are now almost obsolete, I do not think it necessary to mention; but refer the reader to that treatise, for information on the subject.

## SECTION THE FOURTH.

### வஞ்சிப்பா.

LXXVIII. This metre, besides the feet which are proper to it, viz. those of the class வஞ்சிச்சீர், admits all the other classes; and though the mode of connexion proper to it, is that termed வஞ்சித்தளை, it admits also all the other modes already described. The stanza may contain any number of lines, not less than three; and these must be either குறளடி, lines of two feet, or சிந்தடி, lines of three feet. As this kind of verse is now hardly known, even by name, it is unnecessary to say more respecting it.

## SECTION THE FIFTH.

### மருட்பா.

LXXIX. The term மருட்பா is derived from the word மருள், signifying *confusion*, because, in this kind of verse, the வெண்பா and the ஆசிரியப்பா are intermixed. The stanza begins with two lines of the measure வெண்பா, and the remainder is of the measure ஆசிரியப்பா, of which the number of lines is not limited. This metre is very little used, and, unlike the other kinds, has not those subdivisions of which I proceed to treat.

## CHAPTER III.

### இனம்.

LXXX. The word இனம் means *consanguinity*, and is used to express those kinds of verse which, being subdivisions of the foregoing, may, therefore, be said to bear a sort of relationship to them. These subdivisions are three, தாழிசை, துறை, விருத்தம், which, according to their application to the several kinds of verse, are termed as follows:

வெண்டாழிசை - வெண்டுறை - வெளிவிருத்தம்
ஆசிரியத்தாழிசை - ஆசிரியத்துறை - ஆசிரியவிருத்தம்
கலித்தாழிசை - கலித்துறை - கலிவிருத்தம்
வஞ்சித்தாழிசை - வஞ்சித்துறை - வஞ்சிவிருத்தம்

I propose to treat of these subdivisions in the present chapter.

## SECTION THE FIRST.

### தாழிசை.

LXXXI. A succession of three stanzas, of any kind, each of which has its several lines ending with the same word (*) as the corresponding lines of the others, is usually termed தாழிசை.

First. A succession of three similar stanzas, each of which contains three lines, equal in the number of their feet, and terminating, respectively, with the same word as the corresponding lines of the other stanzas, is called ஆசிரியத்தாழிசை. Example:

பாம்பு - கயிறாக் - கடல்கடைந்த - மாமாயன்
ஈங்குநம் - மானுள் - வருமே - லவன்வாயில்
ஆம்பலந் - தீங்குழல் - கேளா - மோதோழீ

கொல்லையஞ் - சாரற் - குருந்தொசித்த - மாமாயன்
எல்லிநம் - மானுள் - வருமே - லவன்வாயில்
முல்லையந் - தீங்குழல் - கேளா - மோதோழீ

கன்று - குணிலாக் - கனியுதிர்த்த - மாமாயன்
இன்றுநம் - மானுள் - வருமே - லவன்வாயிற்
கொன்றையந் - தீங்குழல் - கேளா - மோதோழீ

சிலப்பதிகாரம் - இந்திரவிழ - காதை - ஆச்சியர்குரவை.

*If the mighty Mâyen (Vishnu) who churned the ocean, using the snake as his churning rope, should come hither amidst our herds, shall we not hear the sweet àmbel pipe sounded by his mouth, O my friend?*

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(*) This correspondence in the terminations of the lines is not indispensable. No mention is made of it in Càrigei; and Beschi himself, in his Tonnùl Vilacam states it to be optional. See the fifth line in each of the examples quoted in No. LVI. and

*If the mighty Màyen who tore down the* (false) *Curundu tree in the field near our garden, should come among our herds, while the sun is up, shall we not hear the sweet mullei pipe sounded by his mouth, O my friend?*

*If the great Màyen who whirling the young calves as sticks, knocked down with them the fruits* (from the trees) *should this day come hither amidst our herds, shall we not hear the sweet condei pipe sounded by his mouth, O my friend?*

LXXXII. Secondly. A succession of three similar stanzas, each of two lines, of which the second contains a greater number of feet than the first, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is termed கலித்தாழிசை. Example:

கொய்தினைக - காத்தும - குளவி - யடுக்கத்தெ ம்
பொய்தற் - சிறுகுடில் - வாரன் - மையநம் மேல்வேண்டு ன்
ஆய்தினைக - காத்தும் - மருவி - யடுக்கத்தெ ம்
மாய்தற் - சிறுகுடில் - வாரன் - மையநம் மேல்வேண்டு ன்
மென்றினைக - காத்தும் - பிறங்கு - கமழ்சோ லை
குன்றிற் - சிறுகுடில் - வாரன் - மையநம் மேல்வேண்டு ன்

*We watch the reaping of the Tinei near the verdant hill. If you would be happy with us, come not, O Sir, to our crowded cottage.*

*We watch the winnowing of the Tinei, near the vernal hill. If you would be happy with us, come not, O Sir, to our sheltered cottage.*

*We watch the tender Tinei on the hills where the groves abound with scented flowers. If you would be happy with us, come not, O Sir, to our humble cottage.*

LXXXIII. Thirdly. A succession of three similar stanzas, each with four lines of two feet, and having the several lines of each stanza ending with the same word as the corresponding lines of the others, is called வஞ்சித்தாழிசை. Example:

நடையபிடியை - மதவேழ ந்
தடக்கையால் - வெயின்மறைக்கு ம்
இடைச்சுர - மிறந்தார்க் கே
நடக்குமென் - மனனேகா ண்
பெடையை - யிருமபோத்து ந்
தோகையால் - வெயின்மறைக்கு ம்
காடக - மிறந்தார்க் கே
நெஞ்மென - மனனேகா ண்
இருமபிடியை - மிகவெவேழ ம்
பெருவகையால் - வெயின்மறைக்கு ம்
அருஞ்சுர - மிறந்தார்க் கே
விரும்புமென் - மனனேகா ண்

*My thoughts go along with him who is journeying through the fiery desert, where the male elephant with his long proboscis shades the gentle females from the burning sun.*

*My thoughts seek him who is journeying in the wilderness, where the peacock with his outspread tail shades the pea-hen from the burning sun.*

*My thoughts long for him who is journeying through the burning desert, where the mighty male elephant with his great proboscis shades the gentle females from the burning sun.*

LXXXIV. Fourthly. The தாழிசை which is formed from the வெண்பா, and which is termed வெண்டாழிசை, or வெள்ளொத்தாழிசை, is a single stanza. Like the சிந்தியல்வெண்பா, it has the two first lines of four feet, and the third of three. It ends like the வெண்பா, but does not conform to the connexion வெண்டளை. Example:

நண்பி - தென்று - தீய - சொல்லார்
முன்பு - நின்று - முனிவு - செய்யார்
அன்பு - வேண்டு - பவ ர்

*They who desire affection will speak no ill, nor stand in angry opposition: this they will consider real friendship.*

Besides these varieties of தாழிசை, others, for each kind of verse, are

enumerated in the work called Càrigei, but as they are all very little employed, it would be loading the subject with useless matter, to describe them, at the present day. The name and cadence of the தாழிசை are sometimes applied to a kind of metre, of which the proper appellation is கழிநெடிலடிவிருத்தம், and of which I shall presently treat.

## SECTION THE SECOND.

### துறை.

LXXXV. Of this kind of metre, the variety termed கலித்துறை is the only one which is much used and esteemed; to it, therefore, I shall confine my remarks. This kind of stanza consists of four lines, under one எதுகை; and always takes ஏ at it's close. Each line has five feet, of which the first four must be among these six, தேமா, புளிமா, கருவிளம், கூவிளம், தேமாங்காய், புளிமாங்காய். The fifth foot should invariably be either a கருவிளங்காய், or a கூவிளங்காய். On this foot, the consonance மோனை ought to fall; and this is indispensable to the beauty of the line, even though there be a மோனை or some other foot. The connexion of the feet can only be that termed வெண்டளை; which, however, does not here, as it invariably must with the வெண்பா, affect the commencement of one line with reference to the ending of that which precedes it; but only regards each, individually considered: thence, although the lines in this metre must end in a காய், they need not therefore commence with a நிரை.

This metre is distinguished into two varieties, depending on the number of syllables in the line. If the stanza begin with a syllable, long either by nature or by prosody, each அடி will contain sixteen syllables; and the stanza is termed நேரசைக்கலித்துறை. If the stanza begin with a short syllable, each அடி will contain seventeen syllables, and the stanza is then termed நிரையசைக்கலித்துறை. These two varieties are commonly termed நேர்பதினாறு and நிரைபதினேழு. If the line contain only the feet abovementioned, and the வெண்டளை be observed, it will necessarily

consist of one or other of these two numbers of syllables. The கலித்துறை, then, like the வெண்பா, admits of no deviation from the rules prescribed for it's construction: both these kinds of metre are, therefore, difficult; but they are held in proportionate esteem. I subjoin, by way of example, a நிரையசைக்கலித்துறை, that is, one of seventeen syllables, in which I have comprised all the foregoing rules:

இடையெழுநேர் - வெண்சீ - ரியற்சீர் - வருமுத - லீரொன்றி ர்
கடையெ - ழிடையிலா - வெண்சீரய - வெண்டளைக - காத்தடிநான்
குடையெ - ழுடையாய - கடைமோனை - நான்கடி - யோரெதுகை
நடையெ - கலித்துறை - யாமெனக - கறைந்தார் - நவிலறனை ரோ
தொன்னூல்விளக்கம் - யாப்பதிகாரம் - உரைசெய்க, ருத.

In the treatise entitled Càrigei, the term கலித்துறை is also applied to a stanza consisting of four lines, which are under one எதுகை, and are similarly constructed நெடிலடி, that is, lines of five feet. It is now confounded with the விருத்தம். Example:

இன்று - ருசும - லைசிலை - மருசா - வுநிலனுா ற்
சொன்றுர் - சொலவும - பாவுளா - மருசாக - கடீர்மெய்ப்ப
யின்றுர் - மன்னர் - கோலொளி - மருசா - விரியப ஞ்
வன்றுர் - செடு - சாவினி - வென்று - வறியார்ப ர்
தேம்பாவணி - முடிசூட்டுப்படலம் - எட்டு, கவி.

*Who is ignorant that death fears not the strong bow dreaded by enemies,---nor the works in verse or prose of such as have made all learning their own,---nor the splendour of the king's sceptre, sparkling with innumerable refulgent rays,---nor the beauty of such as resemble the unexpanded flower?*

For the sake of distinction, this kind of stanza is called காப்பியக்கலித்துறை; while that of which we first spoke, is termed கட்டளைக்கலித்துறை, or simply கலித்துறை.

## SECTION THE THIRD.

### விருத்தம்.

LXXXVI. The விருத்தம் is the metre in which all the great poetical

narrations are composed; and it is, therefore, more extensively used than any other. It is distinguished into several kinds, all which contain four அடி, or lines, under one எதுகை. If each line is of three feet, the stanza is termed வஞ்சிவிருத்தம்; if of four, கலிவிருத்தம்; if of four, with a தனிச்சொல் after each line, வெளிவிருத்தம்; if of more than five feet, as six, seven, or a greater number, ஆசிரியவிருத்தம். These terms are not now in use, but the several species of stanza are named from the length of the அடி (see No. LX.) which compose them. Thus, if the lines consist of two feet, the stanza is superscribed குறளடிவிருத்தம்; if of three, சிந்தடிவிருத்தம்; if of four, அளவடிவிருத்தம்; if of five, நெடிலடி விருத்தம்; if of more than five, கழிநெடிலடிவிருத்தம்.

LXXXVII. The விருத்தம் admits all kinds of feet; but those of the fifth class, பொதுச்சீர், (see No. LIV.) are very seldom used. The இயற்சீர், வெண்சீர், and வஞ்சிச்சீர், and, of the last mentioned class, those especially which end in விளங்கனி, are the feet most commonly employed. This kind of verse has no தளை, or connexion of feet, appropriated to it: we are merely told, that the stanza should always contain four lines, equal both in the number of their feet, and in metre. In what this equality of metre consists, I have not been able to ascertain from any author; nor were any of the learned whom I consulted, able to inform me: for they themselves do not read their verses, but repeat them in a kind of recitative; so that, according to their account, they perceived this equality of the metre by their ear, a mode which appeared to me difficult for foreigners, and too unscientific for so elegant an art as poetry. Thus much, however, I remarked, that, in the விருத்தம், none of the rules for connexion were regularly observed: for instance, a foot ending in a நேர் was followed, indiscriminately, either by a நேர் or a நிரை; so also with a நிரை: and, in the same stanza, one line would have a நிரையசை, where another had a நேரசை, and contrariwise; notwithstanding which, the lines corresponded in cadence. Yet, if I myself connected the different feet together as I chose, only preserving the proper number, the line was lame, and out of time. I remarked further, not only that stanzas which were exactly equal in the number of their feet, were different in their cadence, but that the change was marked in their books by the

word வேறு, *different:* the words சந்தம், or வண்ணம், which signify *cadence*, being understood. The different kinds of விருத்தம் which may be obtained by diversifying the cadence, are so numerous, that the poet கம்பன் has introduced, in his Ràmàyaṅam, no less than eighty-seven varieties; although, in the construction of his stanzas, he has, for the most part, confined himself to lines of four, five, or six feet. After considerable pains and study, I at length succeeded in discovering the cause of this diversity.

LXXXVIII. The varieties of cadence do not depend exclusively, either on the number of feet in the line, or on their connexion (தளை); but on the diversity of the feet themselves. In order to explain this, it becomes necessary to class the feet in a different order from that observed in chapter I. Omitting, then, the sixteen feet termed பொதுச்சீர், since they are rarely used, the rest may be arranged as follows:

The first class consists of the feet which end in மா, தேமா, புளிமா;
The second, of those which end in விளம்; கருவிளம், கூவிளம்.
The third, of those which end in காய்; தேமாங்காய், &c.
The fourth, of those ending in மாங்கனி, தேமாங்கனி, புளிமாங்கனி;
The fifth, of those ending in விளங்கனி; கருவிளங்கனி, கூவிளங்கனி.

From the various ways in which these five kinds of feet are connected, arise the several varieties of cadence, and as the mode of connexion may be constantly altered, the changes of cadence, or சந்தம், will be proportionably numerous. For instance, in the அளவடிவிருத்தம், each line of which contains four feet, if you use only the two kinds of மா, and of விளம், you may connect them in fourteen different ways; thereby producing an equal number of cadences: some of them, however, will not be very pleasing to the ear. Again, in the நெடிலடிவிருத்தம், the lines of which contain each five feet, these two kinds of feet may be arranged in thirty different ways; and so on, according to the number of feet employed. On this principle, it is so easy to invent new சந்தம், that, whilst those who are unacquainted with it, applaud the poet Camben, because, in his Ràmàyaṅam, which contains 12,016 stanzas, he has introduced

87 varieties of cadence, I, in my poem Témbàvani, which contains only 3,615 stanzas, have, without any difficulty, made 90 variations. It would, indeed, have been easy to give a different cadence to every stanza; but this could not have been done with propriety, as the same cadence is usually preserved through ten, fifteen, or more stanzas.

LXXXIX. With these introductory remarks, I proceed to lay down the following rules:

Rule 1st. After the first line of the stanza is composed, the same class of feet, and the same arrangement of them must be preserved in the other three; so that, if, in the first line, we have மா, in the corresponding place, in the other lines, we cannot use விளம், nor காய், nor கனி, but only மா: and so of any other foot. To this rule there is no exception.

XC. Rule 2d. Feet of the same class may, in general, be interchanged, without affecting the cadence; so that, if, in one line, we have தேமா, we may use புளிமா in the corresponding place in any other line of the same cadence, even though it be in the same stanza. In like manner, கூவிளம் may be used to correspond to கருவிளம், &c. This rule applies invariably to the four feet of the third class, வெண்சீர். In the other classes, there are exceptions, as I shall hereafter explain. In the mean time, the following example will serve to illustrate the two rules already laid down.

சிறைபதி - தேரினன் - தீய்ப்பெய் - வில்லினன்
பிறைபதி - முடியினன் - பெயர்செய் - வாகையன்
நறைபதி - தொடையினன் - நளிபல் - மன்னவர்
இறைபதி - தாளினன் - இருந்தன - னிறுஞ்சினன்
தேம்பாவணி - சோசுவனவெற்றிப்படலம் - ௯௰௪, கவி.

*On that day* (Adoni-Zedec) *the lord of the wingèd chariot, the warrior whose bow scattered fire, the crescent-crowned monarch, the renowned conqueror decked with garlands of everlasting perfume, at whose feet bowed innumerable tributary kings, was sore vexed, and brought low.*

The first line of this விருத்தம் contains four feet, in the following order: விளம், விளம், மா, விளம்; and this order is exactly adhered to in the remaining lines. For, passing over the first foot, which, on ac-

count of the எதுகை, cannot be changed, we find, that the second foot in the first and fourth lines is கூவிளம்; and in the second and third, கருவிளம்; and that the third foot in the first and fourth lines is தேமா, and in the second and third புளிமா. As the corresponding feet, throughout, though not exactly the same, are of the same class, the cadence remains unaltered. I subjoin an example, in which feet ending in காய் are used:

வேலெனர் - நிறுவி - வேசரிநேர் - விரிந்து - இலைத்த - மயிர்ச்செவியா
னூலென - வொழுகிய - பிணக்குப்பை - யூத்தட்டு - நாறும - பெழ்வாயான்
காலெனர் - நெருக்கித் - தெவிவிலேர் - கழுநீள - சிவந்த - தாடியின்
றுலேன - நிலமா - லொருங்கவித்துந - தாங்கும் - குரக்கு - முகவடிவான்
தேமபாவணி - குணுமகுமந்திரப்படலம் - எ, கவி.

*Like a spear erect stood the ape-faced* (demon) *with hair-filled ears broad as those of an ass, with open mouth fetid from the lumps of carrion that dropped from his lips, with a long and red beard close-tangled like the forest underwood, and stiff as the leaves of the coco-palm, himself a matchless mass of impurity.*

This விருத்தம் contains six feet, in the following order; மா, மா, காய், மா, மா, காய். The second foot in each line is புளிமா; the third foot in the first and third lines is கூவிளங்காய்; in the second, புளிமாங்காய்; and in the fourth, கருவிளங்காய்; the fourth foot in the fourth line is தேமா; in the other lines, புளிமா; the fifth foot in the second line is தேமா; and in the rest, புளிமா: lastly, the sixth foot in the first and fourth lines is கருவிளங்காய், in the second line, தேமாங்காய்; and in the third line கூவிளங்காய். Here, according to the foregoing rules, four varieties of feet ending in காய் have been used promiscuously, without affecting the cadence of the stanza.

XCI. Observe, First. In this kind of verse, a certain license is allowed in the measure of the feet: a syllable short by nature, which, coming before a double consonant, is, therefore, long by prosody, may still be joined with another syllable, to form a நிரையசை. Thus, in the first விருத்தம் of the two just quoted, instead of நிறுவி, we might substitute நிறுதொட்ட or நிறுப்புற, without altering the cadence. But a syllable longer by nature, can never be considered as short; so that, we cannot

substitute a காய் for a விளம், as நிறையார்ந்த for நிறைபதி. It may be observed, that, if this were done, the two feet would not be of the same class; and the cadence would, consequently be destroyed.

XCII. Secondly. In rule the 2d (XC.) it was stated, that, although the corresponding feet in the different lines of a விருத்தம் need not, in general, be exactly the same, it was, nevertheless, requisite that they should be of the same class. There is, however, a variety of this metre, called *harmonic*, in which, the species of feet is altogether disregarded, and a certain musical flow, termed குறிப்பு, is alone considered. The following is an example:

அரியுடன்றபரி - பரியுடன்றகரி - கரியுடன்ற - கொடியணியுதேர்
மணியுடன்றதனு - தனுவுடன்றகணை - கணையுடன்ற - கறைமலிதரப்
பிணியுடன்றவம - ரமருடன்றவுட - லுடலுடன்ற - வுயிர்பிரிதரப்
பணியுடன்றருய - வயருடன்றுபணை - படவுடன்ற - மறையரசருள்
தேம்பாவணி - சோசுவனவெறிப்படலம், கூய்க - கவி.

*The horses chafed on their bits—The elephants were rendered impetuous by the horses—The cars decked with flags were violently propelled by the elephants—The bows tinkled with their bells—The arrows were shot forth from the bows—The blood gushed from the arrow wounds—The battle fiercely raged—The bodies were sore-smitten in the battle,—The souls separated and fled from the bodies—thus the pious chief* (Joshua) *high raised on his jewel-decked chariot, vanquished the opposing hosts.*

Here, no regard has been paid to the species of feet employed, but only to the குறிப்பு; of which, the variety used in this stanza, is exhibited in the following formule: (*)

தனதனந்தன - தனதனந்தன - தனதனதந்தன - தனதரு.

In this kind of metre, care must be taken, that the corresponding letters in each line be of the same class; for if, where in one line there is a soft consonant, we were to employ, in another either a mediate or a rough letter, or a syllable long by nature, although the prosody might not be

(*) The several varieties of குறிப்பு are, like the different kinds of feet, expressed by certain formule, in which the metre of each is exhibited.

affected, the harmony would evidently be destroyed. There is no defined limit to the number of these குழிப்பு, that may be interspersed through a poem; but every one must use his own judgment in introducing them only where they will have a good effect. In the poem Bàradam, they abound even to a disgusting degree. The author appears to have exhausted his labor in the search for words adapted to the harmony, and to have paid no regard to the selection of his thoughts and expressions. Indeed, a person who makes frequent use of harmonic verses, must necessarily sacrifice the sense to the sound. It is best, therefore, to introduce them sparingly, and merely for the purpose of embellishing a subject which seems to require a musical versification. Camben, we see, has done this in his Ràmàyanam, and in Chintàmańi this kind of verse does not occur on more than one or two occasions.

XCIII. Thirdly. There is another kind of விருத்தம் termed *semi-harmonic*, in which it is enough, if, where a long syllable occurs in the first line, the corresponding syllables in the other lines be also long, either by nature or position; nor is it material to what classes the corresponding consonants belong. Moreover, the first foot may begin either with a நேரசை or a நிரையசை. Example:

காரடைந்துளி - வாவியைக் - காத்தபு ள்
நீரகன்றுழி - நிற்பது - காண்ப ரோ
சீரடைந்துழி - மானிடர் - செய்யற ங்
கூரடைந்துளி - தோமொரு - மாறுவா ர்
தேம்பாவணி - குணவருமகிப்படலம், கஉ - கவி.

*Shall the bird that frequents the replenished pool, be found on it's banks when the water is gone? Man assailed by adversity will exchange for sin the virtues which he practised in prosperity.*

In this stanza, it appears, that the succession of long and short syllables is alone observed, and that the corresponding letters are of different classes. The cadence too, would have been the same, if the lines had commenced with a நிரையசை, as முகிலடைந்துளி, &c. This is the metre in which, as was stated in No. LV, the words may be divided, in order to form feet; as is shewn in the foregoing instance.

XCIV. Fourthly. There is another kind of விருத்தம், in which a still smaller degree of harmony is required. In this, it is only necessary, that the harmony should fall on particular feet: thus, in the விருத்தம் already quoted (*) (இறையதி &c.) the third foot in each line is a மா, and, as we there explained, might be either a புளிமா or a தேமா: but as the final syllable of that foot, in the first line, is long by position, it cannot, consistently with the harmony, be long by nature in any of the other lines. Again, the fourth foot is a கூவிளம்; and we cannot, therefore, so long as we would preserve this harmony, employ a கருவிளம் in the fourth foot of any of the other lines; although, as in the stanza referred to, we may use it in other feet. Thus, also, in the விருத்தம் cited in No. LXII:

(மணிபுனை-யருமபி-வானவீனெ-வடிவொடு-மலர்ந்து-வெண்முத்த-தணிபுனை &c.)

the harmony falls on the third and sixth feet, which are தேமா; and for which, therefore, புளிமா cannot be substituted: but in the second and fifth feet புளிமா and தேமா will equally suit the cadence. I think it unnecessary to dwell longer on this subject, as a little practice will render it familiar.

XCV. Fifthly. In the celebrated poem Chintàmani, I met with a singular kind of விருத்தம், of which several persons, well skilled in verse, endeavoured to discover the proper cadence, but without success: for the lines, or அடி, were not similarly constructed; and (contrary to a rule lately given,) (†) where, in one line, there was a மா, for instance, in another there would be a விளம், or a காய்; and vice versa. At length I perceived that the விருத்தம் was composed in strict conformity to the connexion வெண்டளை. I proposed, therefore, that it should be recited as a வெண்பா, and we found this to be the proper cadence. I subjoin an example taken from Chintàmani.

விவேகாத-வணணன-விளாத்தும்பும்-பூம்பிண்டித்
தேவேகாத-முக்குடைக்கீழ்த்-தேவர்-பெருமானை

(*) In No. XC.

(†) See No. LXXXIX.

தேவர் - பெருமானைத் - தேறார் - மலர்சித          றி
நாவி - னவிற்றுதார் - வீட்டுலக - நண்ணு          ரோ
கேமசரியாரிலம்பகம் - ருயக, கவி.

*They who fail to strew mellifluous flowers before the chief of gods, whose hue is of the swelling ocean, who rests beneath the triple canopy under the odorous blossoming Pindi, they who praise not with their tongue the chief of gods, will ne'er attain the seat of bliss.*

Here the first foot in the first and second lines is a தேமாங்காய், and in the third and fourth lines a தேமா; the second foot in the first line is a தேமா, and in the other lines a காய்; the third foot in the first and fourth lines is a காய், and in the second and third lines a தேமா; lastly, the fourth foot in each line is a காய். It will also be seen that the வெண்டளை, or connexion, proper to the verse வெண்பா has been here employed.

In this stanza, the two first lines come under one எதுகை; after which, the last half of the second line is repeated in the beginning of the third; and this, with the fourth, comes under another எதுகை. This mode is also used, though rarely, in other kinds of விருத்தம், as has been done in the one quoted in No. XC. beginning அடல்வண்ண, &c. (*). The singular kind of விருத்தம் of which we are now speaking, ought to be very sparingly employed. I have never met with it but in the Chintâmani, the author of which uses it but three times, and then only when he introduces some one singing the praises of the Deity: on no one of these occasions has he exceeded the number of three விருத்தம்.

XCVI. In the poem Bàradam, I have met with another kind of விருத்தம், in which the எதுகை occurring in the beginning of each of the four

(*) This stanza is not to be found in No. XC, nor in any other part of this work. It occurs in Tèmbávani.

அடல்வண்ணத் - தருள்வெள்ள - மார்ந்தொழுக - மல்கிமெய்யுழுங்
கடல்வண்ணத் - தெய்வுயிருந - தேற்றறருங் - காவல          னே
தேற்றறருங் - காவல்வினைச் - சேர்ந்தவிர்தன - கமலத்          தா
ளேற்றறிருஞ் - சிறைதயவ - ரீகைபுரிவ - நன்று          ரோ
ருவினையனமாட்டிப்படலம் - ாகடயச, கவி.

lines is repeated in the middle, where we should otherwise have the மோனை; so that, instead of four எதுகை, the stanza contains eight. Example:

> வெங்கதிரை - யுண்டமுது - பங்கயமூ - னீலமிர ண
> டங்குவிந்த - தொத்தவெரு - மங்கைமுகத் - தோரிருக ண
> ணங்குவவிர - நமைமயிரு - செங்கமல - கொய்தெனவீ
> ரங்கையா - லண்டவிம - கங்கையுமூ - கினறன னே

*Two eyes bloom in woman's face like two Nīlams budding in a lotus that absorbs the burning sun beams. The woman wept, and wiping her eyes with her hands, it seemed as though two red lotus flowers were plucking two tender Nīlams.*

## SECTION THE FOURTH.

### *APPENDIX.*

XCVII. In treating of Tamil metre, I have hitherto considered lines with regard, as well to their internal structure, as to the mode in which they are combined in stanzas; and have explained the connexion and the consonance which they require. I shall now say something regarding the consonance of one stanza with another.

A stanza, or செய்யுள், when it is detached, like our epigram, is termed முத்தகச்செய்யுள். But if several stanzas are connected in a series, either from their treating of one subject, or from their being the work of one author, like the epigrams of Martial with us, and the Curál of *Tiruvalluvan* in Tamil, the poem is termed தொகைநிலைச்செய்யுள். If several stanzas, or distichs, describe one entire action, the poem is called குளகச்செய்யுள். Lastly, if, as in the epic poem, &c. they describe several actions, connected by unity of subject, the poem is termed தொடர்நிலைச்செய்யுள்.

XCVIII. Of the last mentioned kind, there is a subdivision called சொற்றொடர்நிலைச்செய்யுள். It consists of stanzas so connected with each other, that the following one commences with the same syllable,

word, or words, with which the preceding ended. Hence, this kind of consonance is termed அநதாதி, which means *from the end the beginning;* and it is not unfrequently employed, in the several varieties of வெணபா, கலிததுறை, விருததம, &c., to assist the memory. Example, from the work called Venbápáttiyel.

மதிகொணட - முககுடைககீழ - வாமன - மலரத  தா
ளோதிகொணடு - நாளுந - தொழுது - ஆதிகொண  ட
பலகலைசேர - வெணகணனைய - பாட்டியலைக - கட்டுரைப்பன
செலவுலகின - மீது - தொகுத  து.

*Ever worshipping and praising the flowery feet of Vàmen, seated under his moon-like triple canopy, I will declare to the world, fully but concisely, oh damsel whose eyes are like sharp radiant spears, the poetic art.*

தொகுததனைதத - மஙகைககு - சொலலெழுததுத - தானம
வகுததபா - இனடி - வருணம - பகுததநா  ட
டபபாக - கதிகேமன - நீரைநதின - றனமையிலவ  கை
செபபுவதா - மூனமொழியின  சீர.

*It is a rule that in the first word the ten following characteristicks should be found united—good omen—precision of meaning—an unequal number of syllables—an initial of the proper order—of the proper gender—of the right nutritious quality—of the proper caste—of the right star—of the proper animal class—of the right order of feet.*

சீரெழுததுப - பொனபூத - திருமணிநீர - திஙகளசொ  ற
காரபருதி - யானை - கடலுலகந - தேரமலை  மா
கஙகை - நிலமபி றவுங - காணடகையு - முனமொழிக  கு
மஙகலமாகு - சொலலின  வகை
வகையுளி - சேரதல &c.

*The following words and their synonymes are of good omen to appear as first words*—சீர - எழுதது - பொன - பூ - திரு - மணி - நீர - திஙகள - சொல - கார - பருதி - யானை - கடல - உலகம - தேர - மலை - மா - கஙகை - நிலம - பிற வும.

The work consists of a hundred வெணபா, which are all connected in this manner.

# CHAPTER IV.

## *OF THE ART OF TAMIL POETRY.*

### SECTION THE FIRST.

#### OF POETICAL DICTION.

XCIX. The Tamils apply the general term இலக்கணம் to those works which contain the theory of any science, and இலக்கியம் to the models of their ancient writers in the several kinds of composition. Of the former, there is none which treats of the theory of poetry; my remarks, therefore, are deduced from its practice, as exhibited in the latter.

One branch of the art of poetry is the diction, for if this be not appropriate, we shall have mere metrical prose, not poetry. The Tamil poets, as I proceed to shew, use the genuine language of poetry; for,

C. First; they very rarely mention any object to which they do not couple some ornamental epithet: Thus, when they speak of a tree, they describe it either as green, or loaded with flowers, or shady, or majestically large, or as having all these qualities. Again, they never name a mountain, without representing it as rising among woods, or watered by fountains, or decked with flowers. Sometimes indeed, they employ this kind of embellishment to such an excess as to render the meaning obscure.

CI. Secondly. They are exceedingly fond of metaphorical expressions, such as ஊன்வயிறார்ந்தவாள், *a sword glutted with blood.* Thus, in Chintámani, describing an amusement, where a number of chiefs are discharging their arrows at a wild boar brought from the mountains, the author says of a particular arrow.

புலவியபேழ்மயிர்மொய்த்துப்புறங்கொண்டுகிட்டதன்றே.

மண்மகளிலம்பகம் - அய ௲, கவி.

*Scenting the thick bristles (as it glanced along them,) it pursued its flight.*

If I should hereafter have sufficient leisure, it is my intention to make a collection of these expressions from their best authors, and thus to form

a Tamil Parnassus: it will, therefore, be sufficient in this place, to apprize the reader, that the Tamil poets are extremely partial to figurative language; on which account, they very frequently employ a strain of uninterrupted allegory. In describing the life of a penitent, for instance, they compare it to a battle, or to the culture of land. The following example is taken from Chintàmani. Speaking of charity, the author says,

உவாறுத - திரைவர்க - குடைமை - யுய்த்தவ ர்
கவான - மூதற - கடபிய - க்கை - மாறையா ற்
றுவாவிவன - யடைகோ - தயமரு - சிதைத்தீ ர்
அவாவெறு - மூடைகட - லுடைகப்பட்ட தே.

குணமாலையாரிலம்பகம் - சுபஹ், கவி.

which may be thus rendered: *Virtue was the boundary to a raging sea of troubles, which was broken down by avarice: charity again repaired it with a mound of gold, heaped up by the hands of the poor.*

CII. Thirdly. The Tamils, then, make frequent use of allegories; and a poem in which this kind of ornament is used, is called சித்திரகவி *a picture-like poem.* In their application of this figure, their extreme passion for hyperbole often leads them into extravagance. Thus, when they would extol a hero, they constantly compare his shoulders to a mountain. In the poem நைஷிதம், (*) the author, celebrating Tamiyēnti, the consort of his hero, says, that the god Brama, when about to create her form, (†) despising the elements of this world, took his materials from the concave surface of the moon; thereby leaving a scar, which is still apparent.

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(*) The name of the poem is, properly, நைடதம, which is the Sanskrit word நைஷதீயம், written according to Tamil orthography. This, being in the neuter gender, signifies *the poem in celebration of king* நைஷதீயஃ: the king's appellation நைஷதீய, is a derivative, formed according to the rules of Sanskrit grammar, from the name of his kingdom, நிஷதம். [See Wilkins' Sanskrit Grammar, Rule 882.

(†) The passage alluded to, speaks only of the face of Tamiyēnti. See அன்னத்தைத்தூதாகவிட்டபடலம - ம்சு, கவி.

CIII. Fourthly. Like all the nations of the East, they delight in similies; but those which they employ are, not unfrequently, strained, and such as the better judgment of Europeans would not approve. At the same time, they often make them a vehicle for moral instruction; and this is esteemed a peculiar excellence. For instance, in Chintàmańi, the author says of a crop of rice;

செல்வமே - போற்றலை - நிறுவித் - தேர்ந்தநூற்
கல்விசேர் - மாந்தரி - னிறைஞ்சிக் - காய்த்த வே
நாட்டுச்சிறப்பு - ௫௰௮, கவி.

*The blade, when green, rears up its head, like a base man who possesses wealth; but when it is ripe for the harvest, it is inclined, like the head of the wise.* Again, Camben, in his Ràmàyańam, when relating how Ràmen slew a giantess named Tàdagei, says:

சொல்லொக்குங்கடியவேகச்சுடுசரங்கரியசெம ம
லல்லொக்குமவடிவத்தாண்மேல்விடுதலுமவயிரக்குன்ற க்
கல்லொக்குநெஞ்சிற்றங்காதப்புறங்கழன்றுகல்லா ப்
புல்லர்க்குநல்லோர்சொன்னமறையெனப்போயிற்றன்றே
இராமாயணம் - முதல்: பாலகாண்டம் - ௭ - வது - தாடகைவதைப்படலம் - ௭௰௮, கவி.

*Against the giantess, whose face wore the semblance of night, Rámen discharged an arrow, swift as speech, and flaming as fire; which pierced her adamantine breast, and, indignant of delay, pursued its flight: so pass away the divine commands from the ears of the wicked.* Similar instances are frequently to be met with.

CIV. Fifthly. In the Tamil poets we find many good instances of the figure hypotyposis, or vision, in which the subject is placed before the eyes in minute and faithful description.

The limits of my work do not admit of my adducing many instances. I shall only advert to one among several which occur in Chintàmańi. The author places before your eyes a raging elephant which, impatient of control, carries death and destruction through the city, till he is caught and mounted by Sívagen himself, who, by his skilful management and by the awe which royalty inspires, subdues his fury, and,

after guiding him whither he chooses, conducts him at last to the post, where he is bound and secured. The passage will be found towards the end of Canagamâlciár---Ilambacam.

## SECTION THE SECOND.

### OF POETIC FICTION.

CV. The Tamil poets indulge in the boldness of fiction, and employing their fancy on the actions of their deities, pay little regard to the laws of nature. The learned have been at much pains in defending Homer, who has, on one occasion, introduced a horse speaking: but the Tamil poets constantly attribute the power of speech to animals. In the poem Negizhdam, the principal agent is a swan, whom Nalan, the hero of the story, employs as his ambassador. In their use of this license, however, they are so consistent, that a fiction employed in one place, is connected with those which follow; and they insert them so skilfully, that the vulgar look upon the dreams of the poets as real histories: and hence the numerous false notions which are prevalent in this country. Fiction appears to have some dependence on episode, which poets generally employ as a vehicle for their own conceits. Episodes are very frequently introduced by the Tamil poets, and with such art, that they seem not so much to be sought for, as to arise naturally out of the subject. Camben uses them to excess in his Râmâyanam, where he relates no less than one thousand and eighty stories, which are almost all introduced by way of episode.

## SECTION THE THIRD.

### OF INVOCATION.

CVI. The Tamils maintain, that every kind of poem should commence with an invocation. They too, like us, have their Parnassus:

which, as I have already mentioned, is called Podiyamalei, and is a mountain in the south of the peninsula, near Cape Comorin. According to tradition, it was there the rules for the grammar and poetry of this dialect were first invented, by a devotee named Agattiyan.(*) It is remarkable that they have neither an Apollo nor muses. Their goddess of science, or, if I may so term her, their Minerva, is called Saraswati. To her, poets are supposed to be indebted for their skill and inspiration; on which account, she has received the following titles: கலைமகள், சொற்கிழத்தி, பனுவலாட்டி, ஞானமூர்த்தி, நாமகள், இசைமடந்தை, வாக்காள், &c. She is frequently invoked by poets in the commencement of their works: thus, தண்டியலங்காரம் begins;

சொல்லின்கிழத்திமெல்லியலிணைய டி
சிந்தைவைத்தியம்புவல்செய்யுட்கணியே &c.

*Meditating on thy delicate feet, oh thou sovereign lady of eloquence, I will treat of the ornaments of poesy.*

It is more usual, however, to invoke some other of their divinities. That every poem should commence with an invocation, is an established rule, from which no deviation is allowed.

CVII. On the subject of invocation, the precepts which have been laid down, are numerous (†) and absurd.

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(*) Agastya. Sansc.

(†) The rules on this head are ten, called the தசப்பொருத்தம், of which Beschi has only mentioned four, although it is evident that he was well acquainted with the rest, because in No. XCIX, he quotes the stanzas of Venbàpàttiyel, in which the whole are enumerated. It may be worth while to supply what the author has omitted on this curious, though unimportant, subject. The ten rules are;

1st. மங்கலப்பொருத்தம். See No. CVII. Rule the first.

2d. சொற்பொருத்தம், an uncommon word, one having many meanings, or one obscured by a violent change of letters, is not to be used as the commencing word.

3d. எழுத்துப்பொருத்தம். The commencing word must consist of three, five, seven, or nine letters; but not of one, two, four, six or eight: a vowel, a consonant joined with a vowel, and a mute consonant, are each reckoned as one letter.

4th. தானப்பொருத்தம். There are five தானம், பாலதானம், குமாரதானம்,

There are three treatises, the work of different authors, which are exactly similar both in title and subject, being named பாட்டியல், that is, *the essence of poetry*. They differ only in the kind of verse in which they are respectively composed, one of them being written in வெண்பா, another in கலித்துறை, and the third in விருத்தம். They treat almost exclusively of invocation; respecting which, they lay down the following rules:

First. Some word must be selected, by which the poem and invocation are to commence, and the following twenty-three are assigned for this

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இராசதானம், மூப்புத்தானம், மரணதானம்: to each of these, certain vowels are assigned, viz. அ, ஆ to பாலதானம்; இ, ஈ, ஐ, to குமாரதானம்; உ, ஊ, ஔ, to இராசதானம்; எ, ஏ, to மூப்புத்தானம்; ஒ, ஓ, to மரணதானம். The first vowel, (whether joined with a consonant or not,) both of the hero's name, and of the commencing word of the poem, must belong to one of the first three தானம்.

5th. பாற்பொருத்தம். Gender is attributed to the letters: all the short letters are male; and all the long, female. There is, however, another mode of classing them, by which the twelve vowels are considered male; consonants joined with vowels, female; and mute consonants and ஆய்தம், neuter. If the leading character of the poem be a male, the first letter of the invocation should be among the male class; if a female, of the female class. The neuter letters, according to the second mode, must never be used in the initial syllable. Little stress is laid upon the observance of this rule.

6th. உண்டி. The four vowels அ, இ, உ, எ, and the seven consonants க, ச, த, ந, ப, ம, வ, are called அமுதெழுத்து, and are to be used in the first syllable: யா, யோ, ரா, ரோ, லா, லோ, ளா, ளோ, the consonants ய, ர, ல, ள, occurring in those combinations, the உயிரளபெடை, and the ஒற்றளபெடை, மகரக்குறுக்கம் and ஆய்தக்குறுக்கம் are called நஞ்செழுத்து, and are not to be used in the first syllable.

7th. வருணப்பொருத்தம். See the text, No. CX.

8th. நாட்பொருத்தம். See the text, No. CVIII.

9th. கதிப்பொருத்தம். The nine letters அ, இ, உ, எ, க, ச, ட, த, ப, which are called தேவர்கதி; and ஆ, ஈ, ஊ, ஏ, ங, ஞ, ண, ந, ம, which are called மக்கட்கதி, are to be used in the initial syllable; ஒ, ஓ, ய, ர, ல, ழ, ற which are called விலங்கின்கதி; and ஐ, ஔ, வ, ள, ன, which are called நரககதி, are not to be used in the initial syllable.

10th. கணப்பொருத்தம். See the text, No. CXI.

purpose: திரு, மணி, பூ, திங்கள், ஆரணம், சொல், சீர், எழுத்து, பொன், தேர், புனல், கார், புயல், நிலம், கங்கை, மலை, உலகம், பரி, கடல், யானை, பருதி, அமுதம், புகழ். Every poem ought to begin with some one of these words, or its synonyme. Accordingly, Iràmàyanam begins with உலகம், Tandiyalangàram with சொல், and Venbâpàttiyel with மதி, which is the same as திங்கள். I have observed, however, that some authors of the first repute have not conformed to this rule. The poem Chintàmani begins with the word மூவா, which the commentator explains by முடிவிலாத, and Pavananti commences his Nannùl with மலர்தலையுலகின், where மலர் is not used in the sense of பூ, but is a participle from the verb மலர்தல்; so that the commentator explains the word to mean, *the extended surface of the earth &c.* In like manner, Silappadigāram begins with the word குணவாயில், which answers to கிழக்கு. The same observation applies to many of the best Tamil poets.

CVIII. Secondly. The Tamil poets pay a superstitious regard to the twenty-seven constellations. These, in order, are:

| | | |
|---|---|---|
| அசுவினி | மகம் | மூலம் |
| பரணி | பூரம் | பூராடம் |
| கார்த்திகை | உத்திரம் | உத்திராடம் |
| உரோகணி | அத்தம் | திருவோணம் |
| மிருகசீரிடம் | சித்திரை | அவிட்டம் |
| திருவாதிரை | சுவாதி | சதயம் |
| புனர்பூசம் | விசாகம் | பூரட்டாதி |
| பூசம் | அனுடம் | உத்திரட்டாதி |
| ஆயிலியம் | கேட்டை | இரேவதி |

To each of these they allot several letters, in the following manner:

| | | |
|---|---|---|
| அ - ஆ - இ - ஈ - கார்த்திகை | கொ - கோ - கௌ - பூசம் | ஞா - ஞெ - ஞொ - அவிட்டம் |
| உ - ஊ - எ - ஏ - ஐ - பூராடம் | ச - சா - சி - சீ - - இரேவதி | த - தா - - - - - சுவாதி |
| ஒ - ஓ - ஔ - உத்திராடம் | சு - சூ - செ - சே - சை - அசுவினி | தி - தீ - து - தூ - தெ - தே - தை - விசாகம் |
| க - கா - கி - கீ - திருவோணம் | | தொ - தோ - தௌ - சதயம் |
| கு - கூ - - - திருவாதிரை | | |
| கெ - கே - கை - புனர்பூசம் | சொ - சோ - சௌ - பரணி | |

| | | |
|---|---|---|
| ந-நா-நி-நீ-நு-நூ-அநுடம் | பு-பூ-------அத்தம் | யா------உத்திராடம் |
| நெ-நே-நை-கேட்டை | பெ-பே-பை-பொ-போ-பௌ-சித்திரை | யு-யூ-யோ------மூலம் |
| நொ-நோ-நௌ-பூராடம் | ம-மா-மி-மீ-மு-மூ-மகம் | வ-வா-வி-வீ-உரோகணி |
| ப-பா-பி-பீ-உத்திரம் | மெ-மே-மை-ஆயில்லியம் | வெ-வே-வை-வௌ-மிருகசீரிடம் |
| | மொ-மோ-மௌ-பூரம் | |

CIX. This being premised, look for the constellation which answers to the first letter in the name of your hero, and for that which answers to the first letter in the word with which your invocation begins: then reckon from one to the other, both inclusive, the number of constellations, according to the order in which we first enumerated them, observing, however, that, after you have counted the first nine, if there be so many, you must not go on to the tenth, but begin again with unity. So, likewise, if you should arrive at a second nine. If the number thus obtained, be one, three, five, or seven, the two constellations are said *not to accord with each other*; but if the number be two, four, six, eight, or nine, they do accord. Thus, the hero of the Irámàyanam of Camben is named Iràmen, and the invocation commences with the word உலகம். Now, the constellation answering to the letter இ is கார்த்திகை, and that which answers to உ is பூராடம். Reckoning from கார்த்திகை to பூராடம், and leaving the first nine out of the account, the number which remains is nine; consequently, according to the foregoing rule, the two constellations in this case accord. This accordance is termed நாட்பொருத்தம், or நட்சத்திரப்பொருத்தம்.

The preceding rule, it will be observed, is sufficiently absurd; and is probably founded in superstition.

CX. Thirdly. The Tamils attribute the invention of the several letters of their alphabet to the following deities: the twelve vowels to Brúma; க, ங, to Siven; ச, ஞ, to Vishnu; ட, ண, to Subbramanien; த, ந, to Dévéndren; ப, ம, to Súrien; ய, ர, to Chandren; (for they consider the sun and moon to be deities, and worship them as such,) ல, வ, to Yamen, the god of death; ழ, ள, to Varunen, Neptune; ற, ன,

to Cupéren, Plutus. This being explained, our authors proceed to state what letters are applicable to each caste. To the Brahmans they assign the letters furnished by பிரமன், சிவன், விஷ்ணு, and சுப்பிரமணியன்; namely, the twelve vowels, and க, ங, ச, ஞ, ட, ண: to kings, the letters furnished by தேவேந்திரன், the sun, and moon; namely, த, ந, ப, ம, ய, ர: to the mercantile caste, the letters furnished by the god of death, and Plutus; namely, ல, வ, ற, ன: to the வேளாளர்: the letters furnished by Neptune; namely, ழ, ள: to the other castes, all the letters are common, except the vowels. On this head, the preceding remarks, with other information of still less importance, may be seen in the works named Pàttiyel, which I have already mentioned. A brief notice of them appears to me quite sufficient in this place.

CXI. ' Fourthly.' They next lay down rules regarding the foot with which the invocation should begin. To this purpose they allot eight கணம், of which four are considered good, and four evil; obviously from superstitious motives. Those which are considered good, are:

First; a foot consisting of three நேர், that is, a தேமாங்காய்; which is termed இந்திரகணம், and augurs exaltation to the hero of the poem.

Second; a foot consisting of a நிரை and two நேர், that is, புளிமாங்காய்; which is termed சந்திரகணம், and augurs everlasting life.

Third; a foot consisting of three நிரை, that is, கருவிளங்கனி; which is termed நிலக்கணம், and augurs all kinds of happiness.

Fourth; a foot consisting of நேர் and two நிரை, that is, கூவிளங்கனி which is termed நீர்க்கணம், and augurs a continuance of happiness. These four are called நற்கணம்.

The four which are considered evil, are called தீக்கணம், and are as follows:

First; a foot consisting of two நிரை and a நேர், that is, கருவிளங்காய்; which is termed அந்தரக்கணம், and implies that the days of the hero's life shall be shortened.

Second; a foot consisting of two நேர் and a நிரை, that is தேமாங்கனி; which is termed வாயுக்கணம், and implies loss of wealth.

Third; a foot consisting of a நிரை, a நேர், and a நிரை; that is, புளிமாங்கனி: which is termed தீக்கணம், and portends diseases.

Fourth; a foot consisting of a நேர், a நிரை, and a நேர்; that is, a கூவிளங்காய்: which is termed சூரியகணம், and portends that the hero's fortitude will forsake him. It is needless to remark, that all these rules have their origin in the grossest superstition.

## SECTION THE FOURTH.

### OF THE DIFFERENT KINDS OF POETRY.

CXII. 1st. Puránam. The word புராணம் properly signifies *antiquity*, but is here used in the sense of *history*. Those works, however, which the Tamils term புராணம், have neither the form, nor the truth, of history. They abound in fables, and are composed in poetry; being written in the kind of verse called விருத்தம். They differ from the epic poem, because they do not so readily admit of the introduction of episode, description, and other ornaments employed in that kind of composition.

CXIII. 2d. Epic poems, which they distinguish by the name of Càviyam, Càppiyam, and also Seyyul. In these compositions, they do not follow the rules prescribed by the Latin critics: they generally take up the narrative, or fable *ab ovo*, at the beginning. It is also an invariable rule, after the invocation, and the statement of the subject, to open the poem with a description of the hero's country, and of the capital where he is supposed to have reigned or flourished; and these are represented in the most favourable colours; not such as they are believed to have been, but such as the poet chooses to describe them. In this description, the rains which descend in the mountains, the streams which flow from them, and the consequent fertility of the country, never fail to have their place. These poems are divided into chapters, which are

termed Saruccum, but more frequently Padalam, and occasionally Ilambacam. This last term is used when each chapter is appropriated to the relation of one complete event, such as a marriage or a victory. The poem Chintàmańi is divided into chapters of this kind. If the poem is of considerable length, the whole is divided into books, which they term Càndam; and each book is subdivided, as before, into chapters. The Ràmayańam is divided into seven Càndams, or books; and contains 128 Padalams, or chapters.

CXIV. 3d. They have a kind of elegy, which they denominate Ulá, or Málei, consisting of குறள்வெண்பா, which, as we explained in No. LXIX, may be rendered *distich*. I have there stated, that when a குறள் stands alone, it must always end with a foot of the first class; that is, with a நாள், a மலர், a காசு, or a பிறப்பு: but since, in the species of poem which we are now describing, many குறள், or distichs, are joined together, this kind of foot is only used at the close of the elegy; all the other distichs ending, not with a final foot, but with one belonging to either of the two classes இயற்சீர், or வெண்சீர். Moreover, the several குறள் are linked together by the foot termed தனிச்சொல், which must come under the எதுகை of the குறள் which immediately precedes it.

The elegy, then, is constructed in the following manner: a line of four feet, one of three feet, then a தனிச்சொல்; the three under one எதுகை: a line of four feet, one of three, then a தனிச்சொல்: the three under one எதுகை, as before: and so on, to the last குறள், which must contain one line of four feet, and one of three; the third foot in the last being either a நாள், a மலர், a காசு, or a பிறப்பு. In this kind of poem, the rules which have been for the Veńbá must be strictly observed; and although all the feet of the இயற்சீர் class may be employed, yet, those called கருவிளம், and கூவிளம are rarely used. The usual number of distichs, or Cúraĺ, is either 70, or 100, or 200. I shall give as an example, a version or brief paraphrase, of the first psalm of David.

தீயோ - ருறவொழிகென - நீயோர் - வழிசெல்லா ளே
நீயோர் - முறைதீயோதான - செல்லியோனே - - - - - - - - - - - - - - தூயமறைச
சொல்லொன்றே - தேடக்கதான - சோரா - திராப்பகு ற்
செவ்வொன்றே - குணர்வான - செல்லியோனே - யோல்லின்பமா ய
நீர்முகத்துப - பொய்யா - நிறைகனிகொய் - கொமபொயப்ப ன
கார்முகத்துப - பாசிவறியுங - காய்நஞ்சிரா - - - - - - - - - - - - - - - சீர்முகத்து
மாசிலேலார்க - கெல்லா - மயக்கமற - வாழ்வா மே
யாசனோளார்க - கப்படியோ - வணறனறே - - - - - - - - - - - - - யேசுபெறுக
காமமுத்தற - பற்றுகளாற் - கால்சூழறுக - தூசிய ஞ
நாமமுத்த - விற்றழிவார் - நசசறிவார் - - - - - - - - - - - - - - - - - வீமபிகத
நிர்வையிடு - காவிற - சிறைதநேதவசி - நல்லவரு ட
சோர்வையுறத - தாமபிறிந்து - குழந்துவிவார் - - - - - - - - - போர்வையில்
தூயோர் - நெறியறிவான - குழாள்வான - கெடுகுகு ந
தீயோர்நெறியறிவான - - - - - - - - - - - - - - - - - - - - - - - - - - சேர்ந்து

Observe, that, although the தனிச்சொல் here comes under the எதுகை of the preceding குறள், it is connected, in signification, with the குறள் which follows.

CXV. 4th. Parani. A kind of poem, which, like the last, consists of a succession of couplets, but differs from it, in wanting the intermediate தனிச்சொல், and in having its lines of equal length. The lines are constructed according to the rules for the விருத்தம், and consequently, neither the connexion of the feet, nor their number, is fixed, and frequent use is made of the குறிப்பு.

The remarks on the விருத்தம் are equally applicable to this kind poem; the only difference being that, in the விருத்தம், each stanza must consist of four lines, and in this, of two.

CXVI. 5th. Calambacam. A sort of poetry, in which the author mixes at pleasure all these kinds of verse: அகவல், வெண்பா, கலிப்பா, வஞ்சிப்பா, மருட்பா, தாழிசை, துறை, விருத்தம். This variation in the measure, renders the composition pleasing to the ear, but difficult to those who compose or recite it.

CXVII. 6th. Ammânei. This kind of poem is so little esteemed, that those who value themselves on their poetical character, universally despise it; the consequence of which is, that no example of it is to be found in any ancient author of repute. It consists of couplets, the component lines of each coming under one ஒருதளை, and being of the kind termed அளவடி, that is, lines of four feet. These feet may be of the classes வெண்சீர் and இயற்சீர், but the two species கருவிளம், and கூவிளம், are hardly ever used. With regard to the connexion of the feet, it is considered best to conform to வெண்டளை: this rule, however, is not so absolute but that it admits of occasional deviation. The natives do not compose these verses on any settled principle, but only by ear. In order to relieve the wearisomeness of a monotonous cadence, they often introduce two or three intermediate lines, of the measure விருத்தம், in which they state briefly the subject on which they are about to enlarge. The diction ought to be perfectly familiar; and, on this account, it is usual to abstain from the bolder and more poetical tropes and figures, the use of which is so frequent in other kinds of poetry. Accordingly, fiction and episode are considered inadmissible. This kind of poem is employed in recounting the histories or lives of their deities, princes, &c.; and, like the epic poem, commences with an invocation, and then enters at large upon the praises of the country and city of the hero.

CXVIII. 7th. Of the remaining kinds of poetry, there are two called Vannam and Sindu, which are in very frequent use. The வண்ணம் consists of eight equal stanzas, each of which is termed கலை: as, முதற்கலை; இரண்டாங்கலை, &c.

The first stanza contains an invocation of some deity, and his praises; the second describes the kingdom of the person whom it is intended to celebrate; the third and fourth contain his name and praises; and the four remaining stanzas treat of his women, and here they generally introduce observations highly offensive to delicacy.

All the stanzas should be equal, and they are constructed with reference, not to metre, but to harmony, the degree of which depends on the

pleasure of the poet. The harmony should occur three times in every கலை. Each stanza closes with a deep tone, which they term அராவகை; and so on, through the eight கலை. The எதுகை, however, is not repeated eight times, but only four; namely, in the first, the third, the fifth, and the seventh கலை. The other கலை must have the consonance called மோனை; that is, each must begin with the same letter as the one which immediately precedes it.

CXIX. 8th. Sindu. This contains four stanzas, the first of which is preceded by a short intercalary line, called பல்லவம், which is repeated before each of the others. Of the four stanzas, the first is shorter than the rest, and is distinguished by the name அநுபல்லவம். The other three are similar to each other in every respect; and, like those mentioned in the last number, are not formed by any rule, but with such degree of harmony as the writer pleases. In this kind of poem, besides the எதுகை, it is common to use the இயைபு; which, as has been explained in No. LXVI, is that consonance of verses which depends on similarity in their termination. The சிந்து is reckoned so low an order of poetry, that the learned think it beneath them to recite it.

CXX. Dramatic poetry is so completely disregarded, that the ancient writers have left us neither models of it, nor rules for its composition: the natives are, nevertheless, extremely fond of dramatic representations. Short comedies are termed கூத்து, while tragedies and tragi-comedies are called நாடகம், and, on the sea coast, வாசகப்பா. These are all written in various kinds of verse; among which, the சிந்து is constantly introduced. In representation, they are always accompanied with singing and dancing; but they display no higher degree of skill or contrivance than is sufficient to please the vulgar and to excite mirth: to search for any art in them, would, therefore, be a useless attempt.

In conclusion, I have to observe, that, in speaking of the superior dialect, or செந்தமிழ், authors subdivide it into three kinds, comprised in the term முத்தமிழ், that is, *the three sorts of Tamil.* Each kind has its separate name: the first is called இயற்றமிழ், or *prose Tamil;* the

second, இசைத்தமிழ், or *poetical Tamil;* the third, நாடகத்தமிழ் or *the Tamil of the drama.* This remark will suffice to show, how far they are correct, who maintain, that the higher dialect ought to be termed *the poetical* dialect.

FINIS.

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